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A GRAMMAR

OF THE

PERSIAN TONGUE;

DESIGNED FOR THE USE OF HIGH SCHOOLS AND COLLEGES IN THE BOMBAY PRESIDENCY; AS ALSO FOR SELF-INSTRUCTING STUDENTS IN GENERAL.

BY

PESTANJI COOVARJI TASKAR.

50237

Part II.

SYNTAX, FIGURES OF SPEECH AND PROSODY.

رنج بیهوده بري بر كه گزيني راحت

كار بيهوده كني بر كه نشيني بيكار

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To

My dear Brother

(Late NASSARWANJI C. TASKAR)

FOR

The encouragement and zeal displayed by him in the cause of my Education;

AS A TOKEN

OF

AFFECTION AND GRATITUDE,

I Dedicate this Work.

PESTANJI C. TASKAR.

بسم الله الرحمن الرحيم

PREFACE.

THIS work is placed before the public as promised in the preface of the first part of my Persian Grammar. The system adopted in the treatment of the first part, viz., Syntax, is that of the English Grammars of Hiley and Adams, with a view to make it intelligible to our students in whom a taste is, now-a-days, created for the study of such books. The next subject treated of is Prosody, which is generally pronounced to be the only difficult portion in the study of the language. This can, though a common mistake, I believe, be attributed to the want of a systematic treatise on the subject. There are many pamphlets in Persian on Prosody, but all of them are more or less defective, and none of them handled by a masterly hand. As I meant to supply the long-felt need of a comprehensive treatise on Prosody, I have touched upon many minor points too, which are very often not required by those who learn this subject simply for the sake of passing University examinations. In the body of the book students are very often cautioned against troubling themselves with those points which are of no material importance in their study.

As students are quite strangers to the mode of scanning a verse according to the Persian way, I have adopted the English system of scansion, though it is quite new, unintelligible, and even ridiculous to the natives of Persia.

The third subject treated of is Figures of Speech, which form but the happiest and most interesting part in the whole literature. Instances by way of illustrations are selected from the best writers, whose names are put down under them to enable students to approach their works from which the quotations are taken.

Two appendices are given at the end of the book, one showing the table of the revised and reformed letters of the Persian alphabet, and the explanation of the new system of orthography invented by His Excellency, Mirza Malcolmkhan, Consul General of Persia, residing in London, and the other containing specimens of poetical compositions explained in the book.

I am really thankful to the authors of a few Persian books, but chiefly to my great instructor of Persian for his valuable suggestions, whose master-mind I look up to with the greatest admiration and reverence.

I am neither a native of Persia, nor a scholar of the language, so as to think my work above correction, but being a mere student of Persian, and having made it my life-study, I have made but an humble effort to be serviceable to other fellow-

students. Such works should, therefore, necessarily require improvements, which can only be effected in course of time.

As it was my first attempt as a writer of Persian, I had invited legitimate corrections and suggestions in the preface of the first part of my Grammar, to enable me to attend to them if it should happen to go through the press a second time, instead of which, newspaper columns were employed by interested critics, not so much to point out its shortcomings, but chiefly to impede its sale. In the face of such adverse criticisms I am satisfied to find my work proving useful to students and teachers in most parts of India. The present work, though finished long ago, was not given out to the public, as the above criticisms had made me diffident of its general acceptance. But my services being appreciated by the public, I am emboldened to lay the second part of the Grammar before them at the desire of students and friends.

In conclusion, once again I beg to state that being a foreigner, I cannot but be diffident of my attempt, and shall, therefore, be always ready to receive suggestions with thanks with a view to improve myself and my works in future.

PESTANJI C. TASKAR.

Bandra, 25th July 1886.

The following are the orthographical expedients adopted for the sounds of vowels in the pronunciation of words:—

a is pronounced as the first a in *A*merica.		
ă	„	a in f*al*l.
e	„	a in f*at*e.
i	„	i in p*i*n.
o	„	o in n*o*te.
oo	„	oo in f*oo*l.

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PERSIAN GRAMMAR.

PART II.

SYNTAX. نحو.

Section I.

1. In the first part of this grammar we have treated of Accidence of Persian, *i.e.*, of its letters, symbols and words. In this second part we now come to the remaining points—Syntax, Prosody and Figures of Speech, which are of the greatest importance in the study of the language.

2. نحو (Syntax) which, in its primary signification, denotes 'a path,' is the mode in which the due arrangement of words in a sentence is described. The construction of a sentence in this language can be called extremely easy. In a simple sentence the nominative (فاعل) comes first, next comes the object (مفعول) and lastly the verb (فعل); as, جالینوس ابلهی را دید "Galen saw a foolish man." In this sentence جالینوس, the nominative, comes first, ابلهی را the object, occupies the next place, and دید, the verb, comes last.

The Nominative. فاعل*

3. We noticed above that the nominative in Persian occupies the first place in a proposition;

* فاعل originally signifies 'the doer of an action.'

1

but in poetry it is often found to have been placed last; as,

خوشست زیر مغیلان براه بادیه خفت †

(*Sa'adi.*)

"To sleep under (the shade of) acacia trees on the road of wilderness is pleasant."

موي بر تلبيس سيه كرده گير
راست نخواهد شدن اين پشت كوز

(*Sa'adi.*)

"It may happen that thy hairs may be turned into black by some contrivance, but this hump-back shall not be straightened."

4. As a general rule verbs in all other moods except the imperative require their nominatives to be expressed; but in a compound sentence where we find more verbs than one, referring to one and the same nominative, it is not repeated before every verb, but mentioned only once; as,

يعقوب ليث در بدايت حال خود را در مهالك افكندي و خطرهاي كلي را ارتكاب كردي از آسايش نفس برطرف بودي و از كشيدن مشقتها يك نفس نيا سودي

"Jacob, the son of Lais, in his early life, used to throw himself in great perils and to undertake dangerous exploits: (he) was far from giving repose to

† It is but an abbreviation of خفتن.

his life and never rested, even for a moment, from undergoing hard labour."

اهل خانه پیشش رفتند و ریشش گرفتند سبلتش
کندند و گریبانش دریدند

(*Qă'ăni.*)

"The domestics went to him, caught him by his beard, rooted out his mustaches, and tore his collar."

5. The only instances in which the nominative is generally omitted in Persian are:

(*a*) In the Imperative:—

بیا که قصر امل سخت سست بنیاد است

(*Hăfez.*)

"Come, the foundation of the palace of hope is very weak."

(*b*) In prose as well as in poetry, when the verb is in the third person plural having for its nominative 'people,' understood, or in the first person singular, the pronominal verbal suffixes determine the persons of the nominative.

ظالمی را حکایت کنند که هیزم درویشان خریدی
بحیف

(*Sa'adi*).

"They (*i.e.* the people) relate a story about a tyrant that he used to buy fuel from the poor by violence."

یاد دارم که شبی در کاروانی همه شب
رفته بودم

(*Sa'adi.*)

"I remember having walked the whole night with the caravan."

قاضي بنشاندند و میگریست
آن یکی گفتش که این گریه زچیست
(*Jalāl'oddin Roomi.*)

"They (*i.e.* the people) appointed a judge (to decide a law-suit); but he (on his election) began shedding tears. A certain man asked him what that weeping was for."

6. As in English, the nominative of a proposition, in Persian, also stands in apposition to some other words or phrases; as,

دو چیز محالف عقلست خوردن بیش از رزق
مقسوم و مردن پیش از وقت معلوم
(*Sa'adi.*)

"Two things are contrary to wisdom, to eat (*i.e.* to enjoy) more than what is allotted, and to die before the known (*i.e.* appointed) time."

7. The nominative of a proposition, in Persian, may be a noun or any of its equivalents with or without some qualifying words.

(*a*) Noun:—

وقتي ابلهي برآشفت "Once a fool got angry."

(*b*) Noun with qualifying words:—

مصداق این قول حکایت شیر و دمنه است

"The verification of this dictum is the story of the lion and Damnah."

(*c*) Pronoun :—

گر تو قران بدین نمط خوانی ∴ ببری رونق مسلمانی

(*Sa'adi.*)

"If thou read the Qoran in this way, thou wilt destroy the splendour of Islamism."

(*d*) Infinitive :—

خوردن برای زیستن و ذکر کردنست

تو معتقد کہ زیستن از بهر خوردن است

(*Sa'adi.*)

"To eat is for (to maintain) life and to remember God: thou art under the impression that to live is for to eat."

(*e*) Infinitive phrase:—

گذاشتن ایرانیان نیز بر شغل و منصب خالی از خطر نیست

(*Professor Hairat.**)

"To appoint the Persians also to high stations and offices is not devoid of danger."

درمیان سخن دست برہم کوفتن گوینده را سخره گرفتن باشد

(*Kăshafi.*)

"To clap the hands in the midst of conversation is to hold the speaker in ridicule."

---

* Wherever we have written 'Professor Hairat' students should understand it to refer to the Translation of Sir Malcolm's History of Persia, by Professor Hairat.

(*f*) Sentence :—

هرچه رود برسرم چون تو پسندي رواست

(*Sa'adi.*)

"Whatever befalls me is allowable if thou approvest of it."

The Object. مفعول *

8. We noticed in the second article of this book that the object of a transitive verb always precedes the verb ; but when the object is a complete sentence it follows the verb :—

شنيدم كه ملك را دران مدت دشمني صعب روي نمود

(*Sa'adi.*)

"I heard that during that time a formidable enemy showed his face to the king."

The particle كه always precedes the sentence standing as the object of a verb.

9. In poetry, for the exigency of metres, the object often follows the verb ; and in good prose, for the sake of emphasis, it sometimes comes even before the nominative :—

اگر آن ترک شيرازي بدست آرد دل ما را
بخال هندويش بخشم سمرقند و بخارا را

(*Hăfez.*)

* مفعول originally signifies "the thing acted upon by something else."

"If that beauty of Shiraz will please my heart, I shall give for the black mole (on her cheek) the cities of Samarcand and Bokhara."

يکي را زشت خوئي داد دشنام

(*Sa'adi.*)

"An ill-tempered person abused a certain man."

طريقهٔ ساختن البسه از پشم گوسفند او آموخت

(*Prof. Hairat.*)

"He taught (men) the art of making clothes from the fleece of the sheep."

But when the object is accompanied by a qualifying relative clause, it retains its own place, that is to say, it stands before the verb and the relative sentence follows it.

اعرابي را ديدم در حلقهٔ جوهريان بصره که حکايت ميکرد

(*Sa'adi.*)

"In the circle of the jewellers of Basrah I saw an Arab who was relating a story."

10. A demonstrative pronoun used as the object of a transitive verb often stands in apposition to a sentence placed after the verb :—

اين حرکت مناسب راي خردمندان نکردي که خرقهٔ مشايخ بچنين مطربي دادي

(*Sa'adi.*)

"This thou didst not act according to the opinion of the wise, that thou gavest the religious garment of the pious to such a musician."

11. The object of a transitive verb may be a noun or any of its equivalents, with or without qualifying words :—

(*a*) Noun :—

آن زاغان ملکی داشتند پیروز نام

"Those crows had a king named Pirooz."

(*b*) Noun with qualifying words.

امیری اسیری بیچاره را بجلادی خونخواره داد

"An Amir handed over a poor prisoner to a bloody executioner."

(*c*) Pronoun :—

من اورا خاموش گردانم "I shall make him quiet."

(*d*) Infinitive :—

فقیری زبان بشکر امیری بازکرده بود و بیهوده گفتن
آغاز نهاده

(*Qā'āni.*)

"A beggar had loosened his tongue in the praise of an Amir, and had begun to speak absurdities."

(*e*) Sentence :—

هرچه از دونان بمنت خواستی
در تن افزودی و از جان کاستی

(*Sa'adi.*)

"Whatever you asked from the mean as a favour, you heaped upon your body but lessened from the soul."

12. The indirect object or the noun in the dative case sometimes precedes and sometimes follows the direct object or the noun in the accusative case:—

من اورا افزونترا از بهاي كنيزك بدادمي

(*Sa'adi.*)

"I would have given him more than the price of a damsel."

اركان دولت وصيت ملك بجا آوردند و مفاتيح قلاع و خزاين بدو تسليم كردند

(*Sa'adi.*)

"The ministers acted according to the will of the late king, and surrendered to him the keys of the fortresses and treasuries."

Verbs. افعال *

13. A verb, in Persian, agrees with its nominative in number and person, if the nominative indicates a living creature:—

من ميدانم كه تو قوت همراهي نداري

"I know thou hast not the strength to accompany me."

حاتم گفت روزي بخانهٔ يتيمي فرود آمدم و او ده سر گوسفند داشت

(*Jămi.*)

"Hătam said: 'One day I got down at the house of an orphan. He had ten heads of the sheep.'"

* Originally signifies 'actions.'

ناخدا در کشتی ما گر نباشد گو مباش
ما خدا داریم مارا ناخدا درکار نیست

(*Khosraw.*)

"If there be no Năkhodă (captain) in our ship, let there be none; we have got Khodă (God), we do not want a Năkhodă."

مطوقه گفت ای یاران شما در نجات خود سعی می نمائید

(*Kăshafi.*)

"The ring-dove said: 'O my friends you endeavour for your own release.'"

ایشان از عهدهٔ حق من بیرون آمده اند

(*Kashafi.*)

"They have discharged their duty towards me."

In poetry, however, but never in prose, we sometimes find a singular nominative with a plural verb, and a plural nominative with a singular verb. We can only account for this violation of a rule of grammar by supposing that a poet can do so in order to preserve the metre of poetry.

هر کس بزمان خویش بودند .·. من سعدی آخرالزمانم

(*Sa'adi.*)

"Every one flourished in his own time; I am the Sa'adi of the last age."

همه کس را تن و اندام و جمالست و جوانی
وین همه لطف ندارد تو مگر سرو روانی

(*Sa'adi.*)

"All have got a body, beauty and youth, but have no courtesy, except thyself, who art a walking cypress."

14. When there are more nouns than one denoting animals connected by conjunctions, the verb must be plural, although each noun is in the singular number:—

روزی زاغ و موش و سنگ پشت بموضع معهود
آمدند

(*Kashafi.*)

"One day the crow, the mouse, and the tortoise came to the appointed place."

15. If the nominative to a verb be expressive of inanimate objects, whether it be in the singular or plural number, the verb is always singular:—

میوهائیکه در بلاد معتدله حاصل میشود همه در
ایران یافت میشود

(*Prof. Hairat.*)

"All the fruits that are produced in the temperate regions are found in Persia."

16. When the plural nominative expressive of an inanimate object is personified, the verb is used in the plural number:—

چو زر شدند رزان از چه از نهیب خزان
بکینه گشت خزان با گره با سپاه رزان

(*Farrokhi.*)

"Vines have grown pale; from what? from the dread of Autumn: Autumn has gone to fight; against whom? against the army of Vines."

17. More nominatives than one expressive of lifeless objects and connected by conjunctions, require the verb in the singular number:—

عشق و شباب و رندي مجموعهٔ مراد است

(*Hăfez.*)

"Love, youth and profligacy are a collection of desires."

18. If the nominative to a verb be expressive of living beings and be preceded by a numeral adjective, the verb must be in the plural; but if it be expressive of lifeless things, though preceded by a numeral adjective, the verb stands in the singular:—

حکما گویند که چهار کس از چهار کس بجان برنجند

(*Sa'adi.*)

"The sages say that certain four persons are, in the highest degree, afraid of four others."

هست مر هر عضو را ذکر دگر
هفت اعضا هست ذاکر اي پسر

(*Attăr.*)

"Every limb has its own distinct praise to offer to God; all the seven limbs, oh boy, praise God."

19. As in English, there are certain nouns in Persian which, though singular in form, have a plural as well as a collective meaning.

When the nominative signifies a collective idea the verb is singular:—

با رعیت صلح کن وزجنگ خصم ایمن نشین
زانکه شاهنشاه عادل را رعیت لشکر است

(*Sa'adi.*)

"Make peace with thy subjects and sit secure from fighting with thy enemy; since to a just monarch his subjects are an army."

میرزا مهدي میگوید که سواره ترک شصت
هزار و پیاده پنجاه هزار بود

(*Prof. Hairat.*)

"Mirza Mehdi says the Turks had sixty thousand cavalry and fifty thousand infantry."

When the nominative denotes a plurality of idea the verb is plural:—

القصه مجموع آن کبوتران بیکبار احتیاط را
برطرف گذاشته فرود آمدند .

(*Kăshafi.*)

"In short the whole flight of those pigeons, laying aside caution, at once alighted."

گروهي ازحکما دربارگاه کسري بمصلحتي در سخن
میگفتند ،

(*Sa'adi.*)

"At the court of Nowsheerwan a number of wise men were talking on some state affair."

20. When two nouns or pronouns, connected by a conjunction, (one of which is in the first person singular and the other in the second or third person singular or plural) stand as the nominatives of a verb, the verb is always in the first person plural:—

یاد دارم که در ایام پیشین من و دوستي چون
دو مغز بادام در پوستي صحبت داشتیم

(*Sa'adi.*)

"I remember that formerly, I and a friend, like two kernels of an almond in one shell, kept company with each other."

من و تو هردو خواجه تاشانیم ∴ بندهٔ بارگاه سلطانیم

(*Sa'adi.*)

"I and thou both are fellow-servants, and servants of the Sultan's court."

21. A transitive verb always requires an object, which might or might not take the sign of the accusative case according as the noun which forms the object is emphatic or general:—

یکي از امراي عرب مر اورا صد دینار بخشید

(*Sa'adi.*)

"One of the Amirs of Arabia gave him a hundred dinars."

گفتم مگر آن معلوم ترا دزد نبرد

(*Sa'adi.*)

"I asked, 'Did not the thief take away thy money?'"

But if any pronoun be the object of a transitive verb, it is necessary to add the sign of the accusative case :—

چندانکه مرا شیخ اجل شمس الدین ابولفرج
بن جوزی رحمة الله علیه بترک سماع فرمودی

(*Sa'adi.*)

"Notwithstanding that the greatest Shaikh Shams'oddin Ab'olfarej-ben-Jowzee told me to forsake music."

مامون حکم کرد که اورا بعوض برادر بقتل
رسانند

(*Kăshafi.*)

"Ma'moon ordered him to be executed in the place of his brother."

22. In a compound sentence where there are more principal assertions than one, co-ordinate with each other, if the nominatives require one and the same verb after them, the verb is expressed after the first assertion only and kept understood for the rest :—

قرار در کف آزادگان نگیرد مال
نه صبر در دل عاشق نه آب در غربال

(*Sa'adi.*)

"Riches will never remain in the hand of the Soofees, neither patience in the heart of a lover, nor water in a sieve."

In the above couplet there are three principal assertions, and the three nominatives therein have

but one verb. The three assertions when separated will be—

1. مال در کف آزادگان قرار نگیرد
2. صبر در دل عاشق قرار نگیرد
3. آب در غربال قرار نگیرد

نه هر متکلمی فصیح است و نه هر معالجی مسیح
(*Qa'ani.*)

"Every speaker is not eloquent, nor every physician a Messiah."

23. In constructing complex sentences, in Persian, no regard is paid to the proper sequence of tenses as in English. In English it is wrong to say, "My friend said that I will surely come"; but the sentence, if rendered into Persian, would be quite correct: دوست من گفت که من هر آئینه خواهم آمد

In Persian, therefore, the verb in the dependent clause is used in the same tense in which the action is, was, or will be actually performed, without any reference to the tense of the verb in the principal clause.

24. Similarly, in Persian, the indirect form of construction is always dispensed with. The exact words of the speaker are reproduced and they are introduced by the word گفت or او میگوید followed by the conjunction که. Suppose you send some man to Bahram to ask what he is doing, and Bahram replies 'I am sowing cotton-seeds,' the man you

sent would be said to correctly report Bahram's reply in these words :— بهرام گفت که من تخم پنبه می کارم " Bahram said, 'I am sowing cotton-seeds.' "

Participles.

25. The Persian writers seem to indulge a good deal in using perfect participles or participial clauses used as such or as adjectives :—

معشوق کارافتاده به دلبرده و دلداده به

افکنده و افتاده به مجروح و برکف خنجرش

(*Neshăt.*)

" An experienced beloved is good (*i.e.* preferable); one that has won other's hearts and has given her own to others, or one that has thrown, and is thrown by others, or one that is wounded and has a dagger in the hand, is preferable."

زسیمین زنخ گوی انگیختهٔ

برو طوقی از غبغب آویختهٔ

بدان طوق و گو آن بت مهر جو

زمه طوق برده زخورشید گو

(*Neẓămi.*)

" A ball is suspended from her silvery chin, which is encircled by a ring of double-chin ; by means of the latter, the lovely idol excels the halo of the moon, and by the former she surpasses the sphere of the sun."

26. Perfect participles are sometimes kept understood:—

سنگ در دست و مار بر سر سنگ
خيره. رائي بود قياس و درنگ .

(*Sa'adi.*)

"With a stone ready in the hand and a snake (crawling) on a stone, it is but a folly to think or delay."

27. Participles or participial phrases sometimes come before and sometimes after the principal verb in a sentence:—

زاغ در پس برگ درخت متواري شده ديده ترصد بر گما شت

(*Kashafi.*)

"The crow having hid (himself) behind the leaves of the tree cast a longing look."

بعد از چند روز آن شخص در آمد جامهٔ نو پوشيده و موزه نو در پا كرده

(*Jami.*)

"After several days the man came having put on a new coat and a new pair of stockings."

اين حركت سبب ازدياد شهرت وي شده از جميع اطراف ايران لشكر بمدد وي شتافت

.(*Prof. Hairat.*)

"This conduct having increased his popularity, armies from various parts of Persia hastened to his assistance."

28. Imperfect participles, when used as such, occupy a place somewhere near the word with which they agree; but when they are used as adjectives, they always follow the substantives which they qualify, and the substantives take the کسرهٔ اضافت.

گفتم حکایت روباهي مناسب حال تست که
دیدندش گریزان و بیخویشتن افتان و خیزان
(*Sa'adi.*)

"I said, 'The story of the fox is applicable to thy case, which was seen running away and falling down insensibly, and getting up again.'"

میروم گریه کنان نعره زنان سینه کباب
مست و دیوانه و رسواي جهانم چه کنم
(*Halăli.*)

"I go weeping, crying and with a burning heart: what shall I do now that I am drunk, mad and disgraced in the world?"

آتش سوزان نکند با سپند
آنچه کند دود دل مستمند
(*Sa'adi.*)

"A burning flame with wild rue will not produce so great an effect as is produced by the smoke (*i.e.* sighs) of the afflicted heart."

بگفت احوال ما برق جهان است
دمي پیدا و دیگر دم نهانست
(*Sa'adi.*)

"He replied, 'our condition is like the jumping (*i.e.* darting) lightning, one instant appearing and the other disappearing.'"

Pronouns.

29. As we have treated of all the kinds of pronouns, in the first part of this grammar, almost as fully as possible, we need not go over all of them again; but a few still remain to be noticed, to which we now beg to draw the attention of the students.

A pronoun is usually placed after the noun for which it stands; but sometimes, in poetry, we find it placed before the noun:—

بهيچ دور نخواهند يافت هشيارش
چنين کہ حافظ ما مست بادهٔ ازل است

(*Hăfez.*)

"Since our Hafez is drunk by the eternal wine, they will never find him sober."

چو اندر نيستانش آتش زدي
زشيران بپرهيز اگر بخردي

(*Sa'adi.*)

"If thou be wise, keep back from the lions when thou settest their bushes on fire."

Such an anomaly in the use of a pronoun is termed, in Persian, اضمار قبل الذکر Ezmăr,e-qablo'z-zekr.

30. The personal pronominal suffixes ـَم , ـَت , ـَش are added to substantives or even adjectives to denote the dative or the accusative case

of their corresponding detached personal pronouns (*vide* Part I., § 65). But in poetry, poets add these suffixes to any word in a hemistich, provided it does not violate any rule of prosody :—

اگرم زار بکشتن دهد آن یار عزیز
تا نگویم که دران دم غم جانم باشد
(*Sa'adi.*)

"If my dear friend gives me up to be killed, I shall not say at that moment that I am afraid of my life."

گر بایدم شدن سوی هاروت بابلی
(*Hăfez.*)

"If it be necessary for me to go to the Hăroot of Babylon."

کنونت که امکان گفتار هست ∴ بگوای برادر بلطف و خوشی
(*Sa'adi.*)

"O brother talk to me kindly and cheerfully now when thou hast got the power of speech."

نرگس مست نوازش کن مردم دارش
خون عاشق بخورد گر بقدح نوشش باد
(*Hăfez.*)

"If her drunken, liberal and kind eyes drink the blood of a lover, may it be wholesome to them."

In the above verses — غم جانم — اگرم — بایدم شدن — کنونت and نوشش باد are equal

in meaning and construction to غم جان مرا — اگر مرا اورا نوش باد — کنون ترا — مرا باید شدن respectively.

31. In like manner, pronominal suffixes added to substantives to represent the regular personal pronouns in the genitive case (*vide.* Part I., § 63), are added, in poetry, to any word in a hemistich :

من نخواهم کرد ترک لعل یار و جام مي
زاهدان معذورداریدم کہ اینم مذہب است
(*Hăfez.*)

"I will not give up the ruby-like lips of my beloved and the cup of wine ; O pious men forgive me since this is my religion."

پادشاهي پسر بمکتب داد .·. لوح سیمینش در کنار نهاد
(*Sa'adi.*)

"A king sent his son to a school, and placed a silver slate under his arm."

در پاي دمبدم گهر از دیده بارمت
(*Hăfez.*)

"I pour jewels (*i.e.* tears) from my eyes, every moment, on thy foot."

زود بینی کِش بشب روغن نباشد در چراغ
(*Sa'adi.*)

"You will soon find that there is no oil in his lamp at night."

"The pronominal suffixes of the underlined words in the above, strictly refer to those words that are doubly underlined.

32. The pronominal verbal suffixes م ـ and ي are also added, in poetry, to substantives, where they stand for the full forms هستم and هستي

ترا با چنين تندي و سركشي
نه پندارم از خاكي از آتشي

(*Sa'adi.*)

"With so much haughtiness and arrogance on thy part I do not consider thou art (made) of earth, but of fire."

جمال همنشين در من اثر كرد
وگر نه من همان خاكم كه هستم

(*Sa'adi.*)

"The effect of the beauty of my companion spread to me, or else I am the same clay that I was (before)."

In the above verses خاكي — آتشي — and خاكم are equal, in meaning and form, to خاك هستي — آتش هستي and خاك هستم respectively.

33. A relative clause generally follows its antecedent, but sometimes a word or two immediately intervene:—

كانكه جنگ آرد بخون خويش بازي ميكند
روز ميدان و انكه بگريزد بخون لشكري

(*Sa'adi.*)

"For whosoever fights the battle, sports with his own life, and he who runs away, sports with the blood of his army."

بازرگاني را ديدم که صد و پنجاه شتر بار داشت

(*Sa'adi.*)

"I saw a merchant who possessed one hundred and fifty camels laden with goods."

34. A relative clause generally requires its antecedent (whether the latter be in the singular number or in the plural) to take the letter ي at the end.

اين واضح است که شاعر کاوس را باقسام بلايا مبتلا ساخته تا نام بهادرانيکه در استخلاص وي جهد نموده اند بتقريب مقام ذکر کند

(*Prof. Hairat.*)

"The poet has obviously thrown Kăoos into various calamities in order that he may mention the names of the heroes who endeavoured to relieve him (Kăoos)."

برانداز بيخي که خار آورد — درختي بپرور که بار آورد

(*Sa'adi.*)

"Extirpate the root which brings thorns; but nourish a tree that may bear fruits."

But when there are more antecedents than one connected by conjunctions, the letter ي is added to the last antecedent only:—

چون رجال دولت عثماني حال بدين منوال
ديدند طالب مصالحه گشتند برهمان عهود و شروطي
كه سابق مابين نادر و پاشاي بغداد مقرر شده بود
راضي شدند

(*Prof. Hairat.*)

"When the ministers of the Ottoman empire saw this affair, they expressed their willingness to conclude a peace on the same terms and conditions that had been before agreed upon between Nadir and the Pasha of Bagdad."

35. In addition to a relative pronoun we often find, in poetry, a personal pronoun referring to the same antecedent for which the relative is used:—

هرآن طفل كو جور آموزگار
نه بيند جفا بيند از روزگار

(*Sa'adi.*)

"Every child that does not experience severity at the hands of his teacher will see oppression from (the vicissitudes of) time."

In such a case the personal pronoun is only redundant, and can have no meaning in the translation. It is, we believe, often inserted by poets to preserve the metre.

(*a*) Dr. Lumsden supposes that the relative pronouns كہ and چہ are but connectives, and Dr. Forbes confirms his views by quoting a well-known hemistich from the Gulestan of Sa'adi. "The following sentence from the Gulestan," says Dr. Forbes in his Persian Grammar, page 86, § 68, "to which many others might be added, confirms Dr. Lumsden's views on this subject :—

ابلهي کو روز روشن شمع کافوري نهد 'The fool who burns (sets up) a camphor candle in a clear day,' where کو is a contraction of کہ او; literally, 'The fool, that he burns, &c.,' where the mere کہ, if it were a relative, would have quite sufficed, and have equally preserved the metre." With all deference for the learned grammarian we say that he is evidently mistaken in saying that کہ if it were a relative would have preserved the metre; for the metre could not have been preserved by writing simply کہ. کہ having the obscure ہ at the end cannot be a long syllable, which is unavoidably required by the first *foot* of the metre called رمل. ابلهي کو exactly corresponds to فاعلاتن, but if we were to write ابلهي کہ instead, it can correspond only to فاعلات which cannot do for the first foot of the رمل in which the verse is composed.

We do not, however, say that کہ is never used as a connective, but it does not often partake of that character as it is shown by Drs. Lumsden and

Forbes. In such instances as are given below كه can be called a connective :—

اي كريمي كه از خزانهٔ غيب
گبر و ترسا وظيفه خور داري

(*Sa'adi.*)

"O my generous Lord, thou givest maintenance to a fire-worshipper and a Christian from Thy unseen treasure."

اي كه پنجاه رفت و در خوابي .

(*Sa'adi.*)

"O thou, thy fifty years have passed, and thou art (still) in sleep."

چون پيش پدر آمد زمين خدمت ببوسيد و گفت
اي كه شخص منت حقير نمود
تا درشتي هنر نپنداري

(*Sa'adi.*)

"When he came to his father, he kissed the ground of obeisance, and said, 'O (father), to thee my person appeared despicable, take care, do not think bulkiness a skill.' "

بس نامور بزير زمين دفن كرده اند
كز هستيش بروي زمين بر نشان نماند

(*Sa'adi.*)

"Many celebrated persons have they buried under the ground, and no sign of their existence (has) remained on the surface of the earth."

36. The relative pronoun كہ is often kept understood :—

آوردہ اند کہ بازرگانی بود منازل برّو بحر پیمودہ
و اقالیم شرق و غرب را طی کردہ و سرد و گرم روزگار
دیدہ و تلخ و شیرین ایام بسیار چشیدہ

(*Kăshafi.*)

"They have related that there was a merchant (who) had compassed the stages of land and water, traversed the regions of the east and west, seen the hot and cold of the time, and tasted much the sweet and bitter of the world."

بزرگی دیدم اندر کوهساری
قناعت کردہ از دنیا بغاری

(*Sa'adi.*)

"I saw on the mountain a great man, (who) was content with a cave apart from the world."

Adjectives. صفات

37. In Persian, adjectives have no suffixes to indicate the same gender, number, or case as the nouns they qualify. Adjectives, in Persian, are preceded by substantives which they qualify, and the last letter of the substantives takes the mark of Ezăfat:—

چشمِ میگون لبِ خندان دلِ خرّم با اوست

(*Hăfez.*)

"She has got ruby-like eyes, smiling lips, and a cheerful heart."

But when an auxiliary verb or some other verb comes between an adjective and the noun, the noun does not require the sign of the Ezăfat:—

نباید بستن اندر چیز و کس دل
کہ دل برداشتن کاریست مشکل

(*Sa'adi.*)

"One should not fix his heart on anything or person; because it is a difficult matter to remove it therefrom."

در ہر حال ایران مملکتي است وسیع مشتمل بر
جبال بسیار و صحارئي

(*Prof. Hairat.*)

"At any rate Persia is an extensive country comprehending numerous mountains and deserts."

ابلہي را دیدم سمین

(*Sa'adi.*)

"I saw a fat fool."

38. Often in poetry but seldom in prose adjectives precede substantives which they qualify:—

طاوس را بنقش و نگاري کہ ہست خلق
تحسین کنند و او خجل از زشت پاي خویش

(*Sa'adi.*)

"The people praise the peacock for its colour and beauty, but it is ashamed of its own ugly feet."

مسکین خر اگرچه بی تمیز است
چون بار همی برد عزیز است
(*Sa'adi.*)

"The poor ass, though he is senseless, is dear (*i.e.* valuable), since he carries loads."

39. In Persian, several adjectives connected by conjunctions can qualify one noun :—

جوانی چست و لطیف و خندان و شیرین زبان در حلقهٔ عشرت ما بود
(*Sa'adi.*)

"An active, pleasant, cheerful and sweet-tongued youth was in our jolly society."

40. The cardinal numeral adjectives precede, and the ordinal numeral adjectives follow the substantives they qualify; and the substantives thus qualified are always used in the singular number :—

اگر صد سال گبر آتش فروزد
چو یکدم اندران افتد بسوزد
(*Sa'adi.*)

"If a fire-worshipper were to kindle fire for one hundred years, he would be burnt if he were to fall into it even for a moment."

وصیت ششم آنست که از ارباب حقد و حسد احتراز کند
(*Káshafi.*)

"The eighth precept is that one should avoid the revengeful and envious persons."

For the requirements of the metre the ordinal numeral adjectives sometimes precede the substantives they qualify:—

سوم باب عشق است و مستي و شور

(*Sa'adi.*)

"The third chapter is on love, intoxication, and excitement."

Cardinal numeral adjectives also are occasionally found following the substantives which they qualify, in which case the substantives take the sign denoting the singular number:—

سالي دو برين بر آمد

"Two years passed on this event."

ندانم كه بگلابش مطيب كرده بود يا قطرهٔ چند

از گل رويش در آن چكيده

(*Sa'adi.*)

"I do not know whether she had made it (*i.e.* the cup of cold water) fragrant by rose-water or that she had dropped into it several drops (of scent) from her rosy cheeks."

41. A substantive qualified by a numeral adjective must, as a rule, be expressed, but it is, sometimes, in poetry, kept understood too:—

دو بامداد گر آيد كسي بخدمت شاه

سيم هر آينه در وي كند بلطف نگاه.

(*Sa'adi.*)

"If a person waits on a king for two days, on the third the king will certainly look at him with kindness."

اي کہ پنجاہ رفت و در خوابي

(*Sa'adi.*)

"O thou, thy fifty (years) have passed, and thou art still in sleep."

Adverbs.

42. In Persian, simple adverbs as well as adverbial phrases always stand before the verb or verbs they modify:—

قضا را موشي در حوالي آن منزل خانہ داشت

(*Kăshafi.*)

"By chance a rat had its abode in the vicinity of that spot."

پیوستہ از آمد وشد راہ گذریان توقع آسیبي واقع خواهد بود

(*Kăshafi.*)

"From the constant coming and going of the travellers, there is some reason to expect molestation."

43. Simple assent or dissent is signified by a simple adverb with or without expressing the full sentence:—

پیر زن گفت این حکم تو میکني گفت آري من این حکم میکنم

(*Kăshafi.*)

"The old woman said, 'Dost thou give this order?' He said, 'Yes, I give this order.'"

آن شنیدستی کہ ترکی وصف جنت چون شنید
گفت با واعظ کہ آنجا غارت و تاراج هست
گفت ني گفتا بتر باشد ز دوزخ آن بهشت
کاندرو کو تر بود از غارت و تاراج دست

(*Jămi.*)

"Thou hast heard this that a Tartar, when he heard the description of paradise, asked a preacher whether plunder and booty were found in it. The preacher replied, 'No,' whereupon the Tartar said, 'Such a paradise wherein plunder and booty are rarely to be found is worse than hell.'"

After the word ني in the above verses the words understood are آنجا غارت و تاراج نيست.

44. An adjective is sometimes used, in Persian, as an adverb:—

زن بیدار از آمدن دزد وقوف یافتہ بترسید و
شوهر را محکم در کنار گرفت

(*Kăshafi.*)

"The woman that was awake being informed of the entry of the thief was afraid and held fast her husband in (her) embrace."

Prepositions.

45. Prepositions, in Persian, are of two kinds—(1) simple prepositions, such as بہ ـ بر ـ ز ـ از ـ در ـ با ـ بي ـ جز ـ تا ـ چو &c.; and (2) nouns used as prepositions, such as نزديک ـ جهت ـ زير ـ پيش ـ درون ـ مانند , &c.

46. Simple prepositions take the simple form of a noun or pronoun after them :—

زمشرق بمغرب مہ و آفتاب
روان کرد و گسترد گيتي بر آب

(*Sa'adi.*)

"He (*i. e.* God) made the sun and moon revolve from east to west, and spread the world on water."

نجستند از دہر جز نام نيک

(*Ferdosi.*)

"They did not seek from the world anything but a good name."

47. Nouns regarded as prepositions, while coming in construction with other nouns or pronouns, require کسرۂ اضافت .

دهقاني جهت ذخيرہ مقداري غلّہ بانباري نهادہ بود

(*Kăshafi.*)

"A villager had stored up a quantity of corn in a granary."

پیوسته در زیرِ زمین از هر طرف نقب زدي

(*Kăshafi.*)

"(The rat) was continually making holes under the ground in every direction."

48. A preposition can also govern an infinitive phrase or a sentence viewed wholly as a compound noun :—

وزیر محمد شاه عدلي با سي هزار سواره و پیاده
و دو هزار فیل که اکثر مست بودند متوجهٔ آگره شد

(*Fereshta.*)

"The minister of Mohammad Shah-e-Adali turned to Agra with thirty thousand cavalry and infantry, and two thousand elephants that were all furious."

علم از بهر دین پروردن است نه از بهر دنیا
خوردن

(*Sa'adi.*)

"Learning is to foster religion, and not to enjoy the world."

Conjunctions.

49. Conjunctions, in Persian, connect words as well as sentences :—

ارکان دولت و اعیان حضرت شیخ جولي را جهت رسانیدن اخبار روانهٔ پنجاب گردانید ند

(*Fereshta.*)

"The ministers and the courtiers sent Shaikh Jooli to the Punjab to convey information."

دهرامچند راجهٔ نگرکوت بدرگاه آمده نوازش بسیار یافت و ملک موروثي با قطاعش مقرر گشت

(*Fereshta.*)

"Dheramchand, the Raja of Nagharkot, came to the court, and was received very kindly, and his hereditary dominion along with its adjoining parts was settled on him."

50. Unlike English, a conjunction, in Persian, is repeated after each word, if there be more than two words to be connected by it in a sentence :—

حکایت زاغ و موش و کبوتر و سنگ پشت و آهو بغایت مثلي روشن وقصهٔ شیرین است

(*Kăshafi.*)

"The story of the crow, the mouse, the pigeon, the tortoise, and the stag is a clear narrative, and a weet tale."

SECTION II.

Analysis of Sentences.

تقسیم جمل.

51. Students are supposed to be fully acquainted with the analytical technicalities as well as the mode of analysing sentences in English.

The two essential parts of every proposition are مبتدا (the subject), and خبر (the predicate); and the two ideas expressed by the subject and the predicate are joined by رابط (the copula) :—

است	واجب الجهنم	شیطان
Copula.	Predicate.	Subject.

52. The subject, in Persian, may be enlarged in the following ways :—

I. By an adjective—

ای بسا اسپ تیز رو کہ بماند
کہ خر لنگ جان بمنزل برد

(*Sa'adi.*)

"O, many fleet horses have died, while the lame ass reached the destination alive."

II. By a noun in apposition—

في الفور سربارتل فرير حاكم اين كشور حكم
فرمود كه ترجمهٔ تاريخ ايران بنمايند

(*Prof. Hairat.*)

"Soon Sir Bartle Frere, the Governor of this presidency, ordered the history of Persia to be translated."

III. By a prepositional phrase—

سالار دزدان با رفيقانش از شهر بيرون آمد

IV. By a participial phrase—

كيومرث تاج شاهي برسر هوشنگ نهاده خود
منزوي شد

(*Prof. Hairat.*)

"Kayoomars, having placed the royal crown on the head of Hooshang, retired."

53. The predicate, in Persian, may be a single verb or the verb "to be" with a noun, an adjective or some equivalent phrase:—

— سلطان شبان است — باد ميوزد

او مشتاق علم آموختن بود — انسان مجبور است

54. The simple predicate has two enlargements, the first of which is called the *completion* of the predicate, the second the *extension* of the predicate:—

جمشيد فقط تجديد قواعد مهاباد نموده است

(*Prof. Hairat.*)

"Jamsheed has simply revived the institutions of Mahabad."

Subject.	Predicate.	Completion of predicate	Extension of predicate.
جمشید	تجدید نموده است	قوا عدمها باد	فقط

The completion of the predicate is termed, in Persian, مفعول,* and is of two kinds, viz., (1) the direct-completion, and (2) the indirect-completion. The first is called مفعول بہ or مفعول اول and the second مفعول ثاني.

ترا من خردمند پند اشتم

(*Sa'adi.*)

"I thought you to be a wise man."

Subject.	Predicate.	Direct completion.	Indirect completion.
مبتدا	خبر	مفعول بہ	مفعول ثاني
من	پنداشتم	ترا	خردمند

* مفعول is a general term for the enlargement of the predicate, *i.e.*, for the completion as well as the extension of the predicate.

55. When the completion of the predicate is of the same nature as the predicate, it is termed مفعول مطلق (the cognate object).

همه گفتنیها بدو باز گفت ∴ همه رازها برگشاد از نهفت

(*Ferdosi.*)

" All the sayings he repeated to him and disclosed all hidden secrets."

نگه کرد رنجیده در من فقیه
نگه کردن عالم اندر سفیه

(*Sa'adi.*)

" The distressed theologian threw at me the glance of a learned man towards a fool (*i.e.* looked at me just as a learned man looks at a fool with contempt)."

56. In Persian, the circumstances which tend to render the meaning of the predicate more distinct may be classified under five heads :—

I. مفعول فيه or ظرف زمان. Adjuncts of time specifying *point* or *period* of time, *duration* of time, and *repetition.*

روزي قرعه بنام خرگوش بر آمد

(*Kăshafi.*)

" One day the voting-ballot fell on the name of a hare."

بارها در دلم آمد که باقلیمي دیگر نقل کنم

(*Sa'adi.*)

"Several times I resolved to go to some other country."

با عزیزي نشست روزي چند

(*Sa'adi.*)

"It was placed by a holy thing (*i.e.* Kaaba) for several days."

II. مفعول فيه or ظرف مكان. Adjuncts of place specifying *rest in* a place, *motion to* a place, and *motion from* a place.

در انمرغزار وحوش بسيار بودند

(*Kăshafi.*)

"In that meadow there were numerous wild animals."

خرگوش نرم نرم بسوي او رفت

(*Kăshafi.*)

"The hare went slowly to him."

زدرياي عمان برآمد كسي

(*Sa'adi.*)

"A certain man came from the sea of Omman."

III. مفعول مطلق. Adjuncts of mode or manner specifying *manner* and *degree*.

پس آهسته بجانب كبك مائل شد

(*Kăshafi.*)

"Then slowly did he turn to the partridge."

خرگوش وي را بغايت تنگدل يافت

(*Kăshafi.*)

"The hare found him extremely sick at heart."

IV. مفعول معه. Adjuncts of manner specifying *instrument* and *accompanying circumstances.*

بشمشير سر اورا جدا كرد

"He severed his head with a sword."

نادربا لشكري گران بتسخير بغداد شتافت.

(*Prof. Hairat.*)

"Nadir hastened with a large army to conquer Bagdad."

V. مفعول له. Adjuncts of cause specifying *ground* or *reason, purpose,* and *motive* of an action.

امروز بواسطه قهقههٔ تو انبساطي در دل من پديد آمد

(*Kăshafi.*)

"To-day on account of thy loud laugh joy is created in my heart."

همه از بهر تو سرگشته و فرمانبردار

(*Sa'adi.*)

"For thy sake all are submissively working."

اگر حسودان بغرض گویند
(*Sa'adi.*)

"If the envious persons would say out of jealousy."

Different kinds of Sentences.

اقسام جملہ

57. Sentences, in Persian, are of two kinds:—

مفردہ simple, and مرکبہ complex.

A simple sentence is divided into جملۂ اسمیہ (substantive sentence), and جملۂ فعلیہ (verbal sentence).

58. جملۂ اسمیہ is that simple sentence which has for its predicate the verb 'to be' with a noun or an adjective. As the subject and predicate both are nouns or some equivalents of a noun connected by a copula (رابطہ), the sentence is termed اسمیہ (substantive):—

او آدم خلق این دورہ است
(*Prof. Hairat.*)

"He is the Adam of this world."

خلفای مہا باد سیزدہ نفراند
(*Prof. Hairat.*)

"The successors of Mahabad are thirteen."

یکی از ملوک عجم رنجور بود

(*Sa'adi.*)

"One of the kings of Persia was ill."

59. جملهٔ فعلیه is that simple sentence which has for its predicate a single verb.

حدود ایران تغییرات بسیار یافته است

(*Prof. Hairat.*)

"The boundaries of Persia have undergone many changes."

If the جملهٔ فعلیه be an assertive proposition, it is called جملهٔ فعلیه خبریه but if it be an interrogative, an imperative, an optative or an exclamatory proposition, it is termed جملهٔ فعلیه انشائیه

60. A complex sentence contains one principal sentence, جملهٔ اصلیه, and one or more subordinate sentences, جملهٔ متابعه

Subordinate sentences, in Persian, are of two kinds:—

(1) جملهٔ وصفیه or جملهٔ بیانیه the adjective sentence, and (2) جملهٔ ظرفیه the adverbial sentence.

61. جملهٔ وصفیه or جملهٔ بیانیه is introduced by a relative pronoun که or چه. It explains or des-

cribes something relating to the antecedent noun, and therefore is used as an adjective to the whole sentence :—

از بهار و ریاحینی که در باغهای فرنگستان بزحمت
بسیار بعمل می آرند درصحراهای این ملک فراوان است

(*Prof. Hairat.*)

"Flowers and odoriferous herbs, that are reared in the gardens of Europe with great care, are found in abundance in the deserts of this country."

The adjective sentence may be attached either to the subject, or the completion, or the extension of the predicate :—

(*a*) To the subject :—

خلفای مهاباد سیزده نفراند که همه را آباد گفتند

(*Prof. Hairat.*)

"The successors of Mahabad are thirteen in number, all of whom are called Abad."

(*b*) To the completion :—

کودک سیاه آوازی برآورد که مرغ از هوا در آورد و
ماهی از دریا

(*Sa'adi.*)

"The negro-boy sang such a song as brought down birds from the air and fishes from the sea."

(*c*) To the extension :—

یکی در مسجد بتطوع بانگ نماز گفتی برآوازیکه مستمعانرا از ان نفرت بودی

(*Sa'adi.*)

"A person in a mosque was calling (the Musalmans) to prayer, of his own accord, with a voice that disgusted the hearers."

62. جملهٔ ظرفیه is employed to modify the predicate of the principal sentence by specifying (1) زمان time, (2) مکان place, and (3) اصل و فرع cause and effect, and is, accordingly, divided into (1) جملهٔ زمانیه (2) جملهٔ مکانیه and (3) جملهٔ اصل و فرع

جملهٔ زمانیه is the adverbial sentence of time specifying point, duration, and repetition of coincidence :—

(*a*) Point of time—

محمود چون بر تخت اصفهان بر آمد در مبادی حال تدابیر خوب کرد

(*Prof. Hairat.*)

"Mahmood, when he came to the throne of Isfahan, introduced a good government in the commencement of his reign."

(*b*) Duration of time—

دران اوقات کہ موشان دران گوشۂ خلوت بعشرت مشغولي داشتند دست برد قحط و تنگ سالي خلق را از پاي درآورده بود

(*Kăshafi.*)

"Whilst the rats were engaged in revelling in that secluded corner, the attack of famine and dearth had reduced the people to great misery."

(*c*) Repetition of coincidence—

ہرگاہ کہ ازان یاد کردمي نشاطي درسينۂ من ظاہر گشتي

(*Kăshafi.*)

"Whenever I recalled it to my mind, pleasure was created in my bosom."

جملۂ مکا نیہ is the adverbial sentence of place, specifying rest in a place, motion to a place, and motion from a place:—

(*a*) Rest in a place—

یا بوم کہ ہرکجا نشیني بکني

(*Sa'adi.*)

"Or (thou art) an owl, wherever thou sittest, thou diggest the place thereof."

(*b*) Motion to a place—

هر جا كه چون آفتاب مي خرامي من چون سايه بر عقب مي آيم

(*Kăshafi.*)

"Wherever thou goest like the sun, I follow thee like the shadow."

شتر سوار مار را گفت برو هر كجا كه خواهي

(*Kăshafi.*)

"The camel-rider said to the snake, 'Go to whatever place thou likest.'"

(*c*) Motion from a place—

ببالاي منزل كه از آنجا غلّه فرو ميريخت برآمد

(*Kăshafi.*)

"He came upon the place whence the grain was pouring down."

جملهٔ اصل و فرع is used to show علّت, ellat, (reason), شرط (condition), فرض (concession), مقصود (purpose), and نتيجه (consequence), respecting the principal sentence, and is accordingly divided into (1) جملهٔ معلّله, (2) جملهٔ شرطيه, (3) جملهٔ فرضيه, (4) جملهٔ مقصوديه, and (5) جملهٔ نتيجه

(1) جملۀ معلّل is the adverbial sentence showing ground or reason:

دیگ منہ کاتش ما سرد شد

(*Sa'adi.*)

"Do not place the pot, since our fire is extinguished."

(2) In a hypothetical sentence, the clause containing the condition is called جملۀ شرطیہ, and the clause containing the consequence deduced from that condition is called جملۀ لازمی (consequent clause):—

اگر دی نپیچید می گردنش

نہ پیچیدی امروز روی از منش

(*Sa'adi.*)

"Had I not turned (*i.e.* set right) his neck yesterday, he would not have turned his face from me to-day."

(3) جملۀ فرضیہ is an adverbial sentence showing concession:

سلطنت محمود و اشرف در ایران اگرچہ طولی

نکشید لاکن درآن زمان قلیل حادثہ بسیار روی نمود

(*Prof. Hairat.*)

"Although the reign of Mahmood and Ashraf did not extend over a long period, many events happend during that short time."

(4) جملهٔ مقصودیہ is an adverbial sentence showing purpose:—

تا بهر فرقي نشيني گرد شو

(*Attăr.*)

"Be as dust, that thou wilt sit on every head (*i.e.* be humble, that thou wilt be at the head of all)."

(5) جملهٔ نتیجہ is an adverbial sentence showing consequence:—

چندان ازین جنس مالیخولیا فروخواند که بیش
طاقت گفتنش نماند

(*Sa'adi.*)

"He expressed so much of the madness of this kind, that he had no more power to speak."

63. Besides these kinds of sentences, there are, in Persian, other species too. They are as follow:—

جملهٔ معطوفہ is a sentence standing in the copulative relation with the other sentence that precedes it.

نبرد آزمائي ز ادہم فتاد ∴ بگردن درش مہرہ برہم فتاد

(*Sa'adi.*)

"A warrior fell down from his black horse; (and) the bones in his neck were dislocated."

جملهٔ مقطوع is that sentence which, though

preceded by another sentence, bears no connection with it:—

بي مزد بود و منت هر خدمتي كه كردم
يا رب مباد كس را مخدوم بي عنايت

(*Hăfez.*)

"Every service that I did was thankless and uncompensated. O God, let nobody have an unkind master."

جملهٔ معترضه is a parenthetical sentence expressing, generally, benediction or curse, in which case it is called جملهٔ دعائيه

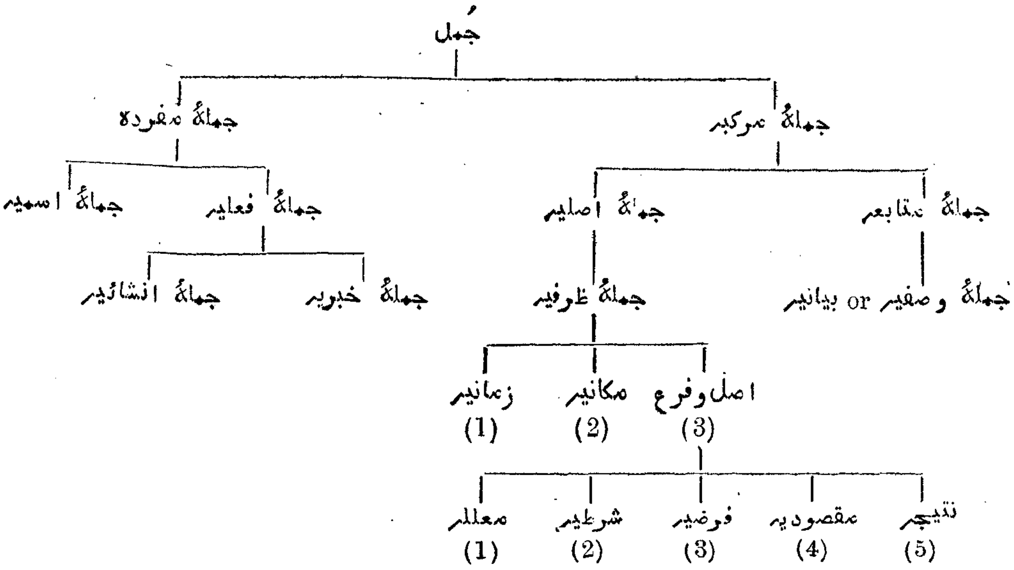
جملهٔ معترضه is a generic term, while دعائيه is a specific name. Every جملهٔ دعائيه is a جملهٔ معترضه

مطربي دور از ين خجسته سراي
كس دو بارش نديد در يک جاي

(*Sa'adi.*)

"(He was) such a musician (may he be far from this auspicious place) that no one saw him twice in one place."

64. Table exhibiting the different kinds of sentences :—



Section III.

Prosody. علم العروض

65. Before entering upon the proper subject of prosody a few words regarding Persia in connection with poetry will not be out of place. The whole of Asia Minor, and especially Persia, can properly be called the seat of poetic lore. No part of the world has been so far successful in the development of this art as Persia. She has produced more poets than prose writers, and even amongst the latter none will be found wanting in at least some pretensions to poetry. In fact, Persian is one of the fittest mediums for expressing our thoughts and feelings in verse. Persian poetry is quite charming and inviting, and is more so on account of the harmoniousness and simplicity of the language itself. Amongst the high or low, the old or young, the literate or illiterate of Persia, we do not find a single individual from whose mouth we do not hear a verse. All the Persians are, more or less, born with an inclination for poetry, if not with actual poetic genius. The meanest and the poorest mendicants, however illiterate they may be, are often said to have composed beautiful verses, and they are often invited by the nobles and the grandees into their own society, simply with the object of hearing verses composed by them. No country can claim to have given birth to so many celebrated poets as Persia has. We find nowhere in the history of the world a single

poet, with the honourable exception, perhaps, of the celebrated Shakspeare, so eminent as Sa'adi, the greatest and the most learned of the Persian poets. In point of moral teachings he may be safely called even superior to Shakspeare. All his works are but models of perfection. The whole of Asia, and, in fact, every civilized part of the world has heard his name, and seen his works. Though nearly six centuries have passed, Sa'adi's name and fame, as a true poet, are still fresh and dear to every student of Persian. His high moral character, guileless nature, disinterested services to the poor, soofi-like behaviour, scorn for meanness and base flattery, his high-mindedness, pious, philosophical thoughts, and, in short, numerous other good qualities, which he was endowed with by nature, combined with the highest poetic genius made him to leave an immortal name behind him. As to the great spread of his writings his own anticipation is to a great extent realized. He says :—

هفت كشور نميكنند امروز ∴ بي مقالات سعدي انجمني

"To-day all the seven climes do not form their assembly without Sa'adi's poetry," (*i.e.* his poetry is the topic of all assemblies).

On account of the extreme melodiousness of the language, even a foreigner, if he acquires perfect mastery over it, and is gifted with poetic genius, can compose beautiful verses with less difficulty in Persian than in any other language. We strictly recommend our students to read as far as practicable

Persian works in poetry. If they will fail to do them any other benefit, they are sure to contribute much towards elevating their morals.

66. Persian poetry is not written in blank verses, but it is all in rhyme. It is only deficient in dramatic literature. There is, however, one sort of dramatic composition in Persian, which is in the rudest and most imperfect state. It is the tragedy exhibiting the character and actions of men who fought, at the battle of Karbala, on the side of Hosain, one of the sons of Ali, the son-in-law of Mohammad, as well as of Hosain himself, and his enemies who killed him. This tragic scene is enacted every year by the Persians during the Moharram days.

A knowledge of Persian prosody is quite indispensable to students, inasmuch as it enables them to correct numerous errors frequently committed by the copyists and transcribers, as well as to read and understand poetical passages in the proper way.

67. علم عروض* (prosody), treats of the "nature, of the quantity of syllables and of the laws of versification." The first man who invented this art, and

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* As one of the names of Macca is عروض some prosodians suppose that the inventor, out of respect and reverence for the holy city, gave this name to the art. Some say that as the rules of this art lay before our eyes a correct as well as an incorrect metre, it is termed علم عروض (from عرض to come in sight). Others think it is so named from the last foot of the first مصراع (hemistich) of a couplet, which is technically called عروض.

reduced it to rules was an Arab named خلیل ابن احمد بصری (Khalil-ebn'e-Ahmad of Basra); and hence it is that the term "prosody" is also otherwise expressed by علم الخلیل from the name of the inventor. The Persians have their prosody founded on that of the Arabs, though they have made many changes by omitting something from as well as adding something to it.

68. شعر (poetry), which originally signifies "to know" or "to perceive", means technically *a measured speech with rhymes and meaning.* The term شاعر (upon the measure فاعل) means *the writer of poetry*, that is, a poet. The opinion of the Arabian as well as the Persian writers is divided as to the time when people began to express their thoughts and feelings in poetry. Several wiseacres take it back to the time of Noah, nay, even to that of Adam. But the general opinion is that the foundation of poetry was laid by Bahram Ghoor (بهرام گور) one of the ancient Persian kings of the dynasty of the Săsănides. One of his verses is as follows:—

منم آن پیل دمان و منم آن شیر یله
نام بهرام من و کنیتم بو جبله

With all this uncertainty as to the man who should justly claim priority in poetry, we can say with confidence that poet Roodaki was the first

Persian poet, whose poetry was compiled into a work, and may, therefore, properly be called the father of Persian poetry.

Parts of a Verse. اجزاي بيت

69. بيت شعر (a verse of poetry), consists of at least two hemistichs (مصرا عان dual of مصراع), the first of which is termed صدر and the second عجز. Each of these hemistichs consists of three or four ارکان (singular رکن) feet. The first foot of the first hemistich is called صدر, *sadra ;* the last foot thereof is termed عروض, *'arooz.* The first foot of the second hemistich is called ابتدا, *ebtedă;* the last foot thereof is named ضرب, *zarb.* The intermediate feet in both the hemistichs are called حشو, *hashwa,* (the stuffing). They are so named on account of their situation.

70. Each foot is composed of two or three syllables called اصول* *elements.* A syllable or an element, in Persian, is considered long when it consists of one accented† and one unaccented letter. This we indicate by the symbol (—). A syllable

* Plural form of اصل.

† A letter is called accented (متحرک) when it is movable by one of the three primitive vowels (حرکات ثلاثہ) پيش — زير — زبر; when it is not moved by any of these vowels, it is called unaccented (ساکن).

is considered short when it consists of one accented or unaccented letter only. This we indicate by the symbol (ᵕ)

71. Elements (اصول), are of two kinds :— سبب and وتد. سبب *sabab* is divided into سبب خفیف (*light* sabab) and سبب ثقیل (*heavy* sabab).

سبب خفیف consists of two letters, of which the first is accented and the second unaccented; as, مَن (—). سبب ثقیل consists of two letters both of which are accented; as, (سوري) گلِ (ᵕ ᵕ)

وتد *vatad*, is also divided into وتد مقرون or مجموع (*undivided* vatad), and وتد مفروق (*divided* vatad).

وتد مجموع consists of three letters, of which the first two letters are accented and the third unaccented; as, زغن (ᵕ —).

وتد مفروق consists of three letters, of which the first and the last are accented and the middle unaccented; as, (من) یارِ (— ᵕ)

72. Almost all the prosodians have reckoned three elements, two of which are mentioned above, and the third is فاصله, which is, properly speaking, a combination of the first two elements. Like *sabab* and *vatad*, they have also divided *făsala* into فاصلهٔ صغری (*minor* făsala), and فاصلهٔ کبری *major* făsala).

فاصلهٔ صغریٰ consists of four letters, the first three of which are accented and the last unaccented; as, صَنَمًا (ᴗ ᴗ —). This is but a combination of سبب ثقیل and سبب خفیف.

فاصلهٔ کبریٰ consists of five letters, the first four of which are accented and the last unaccented; as, فِکَنَمْش (ᴗ ᴗ ᴗ —). This is a combination of سبب ثقیل and وتد مجموع.

73. The following table will show all kinds of elements, together with their symbols:—

No.	Names of elements.	Examples.	Symbols.
1	سبب خفیف	مَلْ	(—)
2	سبب ثقیل	سَرِ (من)	(ᴗ ᴗ)
3	وتد مجموع	سَمَن	(ᴗ —)
4	وتد مفروق	کارِ (تو)	(— ᴗ)
5	سبب ثقیل + سبب خفیف = فاصلهٔ صغریٰ	صَنَمَا	(ᴗ ᴗ —)
6	سبب ثقیل + وتد مجموع = فاصلهٔ کبریٰ	شِکَنَمَش	(ᴗ ᴗ ᴗ —)

The Arabs have compared بیتِ شعر (a house of poetry, *i.e.* a verse of poetry), to بیتِ شَعر (a house of hair or cloth, *i.e.* a tent); and all the parts of بیتِ شعر are named after those of the بیتِ شَعر

مصراع a hemistich, means originally *one of the two flaps of the folding door of the tent.* The resemblance between a hemistich and the flap of a folding door lies in this, that just as with a door of two flaps we cannot open or shut the door entirely by opening or shutting one fold only, so, too, of a distich, we cannot understand the meaning properly by reading only one of the two hemistichs without reading the other.

The first hemistich is called صدر which means *the forepart of the door*, and the second عجز, *the hind part of the door.*

The first foot of the first hemistich and the first foot of the second hemistich are called صدر and ابتدا respectively. *Sadr* originally means *the first,* and it is so called from its being the first to begin the distich with.

Ebteda means *beginning,* and it is so called from its being the commencement of the second hemistich.

The last foot of the first hemistich and the last foot of the second hemistich are called عروض and ضرب respectively.

Arooz means *the pole of a tent.* As the support of the tent rests on the pole, so the distich is based upon this foot only; because the hemistich will be incomplete should this foot be not determined. *Zarb* signifies *kind.* It is so called from its being of the same kind as the *arooz.* If it be different the hemistichs cannot rhyme.

Sabab signifies *a tent-rope or cord; vatad* means *a tent-peg;* and *făsala, a pillar.* As without ropes, pegs and pillars no tent can be pitched up, so without these elements no *bait* can be composed.

بحر *bhar,* originally signifies *space,* and is applied to the space covered by the tent. In poetry, it is used for the *space* or *the measure* of a verse.

ارکان *Feet.*

74. The number of poetic feet in Persian is eight. They are formed by the combination of the foregoing elements, and are represented by eight meaningless words formed from the root فعل. Two of these eight feet consist of five letters, and are consequently called خماسي *khomăsee.* The remaining six consist of seven letters, and are, therefore, called سباعي *sobăee.* They are:—

فعولن — فاعلن — مستفعلن — مفاعيلن — فاعلاتن —
مفاعلتن — متفاعلن — مفعولات

The following table will show all the feet with their constituents and symbols:—

	Feet.	Of what composed.	Symbols.
1	فَعُولُن	فعو = وتد مجموع + لن = سبب خفيف	(⏑ — —)
2	فاعِلُن	فا = سبب خفيف + علن = وتد مجموع	(— ⏑ —)
3	مُسْتَفْعِلُن	مس = سبب خفيف + تف = سبب خفيف + علن = وتد مجموع	(— — ⏑ —)
4	مُفاعِيلُن	مفا = وتد مجموع + عي = سبب خفيف + لن = سبب خفيف	(⏑ — — —)
5	فاعِلاتُن	فاع = وتد مفروق + لا = سبب خفيف + تن = سبب خفيف	(— ⏑ — —)
6	مُفاعَلَتُن	مفا = وتد مجموع + عَلَ = سبب ثقيل + تن = سبب خفيف	(⏑ — ⏑ ⏑ —)
7	مُتَفاعِلُن	مُتَ = سبب ثقيل + فا = سبب خفيف + علن = وتد مجموع	(⏑ ⏑ — ⏑ —)
8	مَفْعُولاتُ	مف = سبب خفيف + عو = سبب خفيف + لات = وتد مفروق	(— — — ⏑)

75. Khalil ebn'e-Ahmad invented fifteen metres in all, viz., بسيط — كامل — وافر — رمل — هزج — رجز — مجتث — مقتضب — متقارب — طويل — مديد — منسرح — مضارع — سريع — خفيف. Latterly one more was added to these, viz., متدارك. The Persians added three more to the number, viz., مشاكل — قريب — جديد. There are, therefore, in all nineteen kinds of metres, all of which are formed either by the repetition of one particular foot or by the combination of two feet. The metres وافر — متقارب — متدارك — هزج — رمل — رجز — كامل — are formed by the repetition of one foot; the rest by a combination of two. Those metres which are formed by a repetition of the perfect feet are called سالم, *perfect*, and those that are formed by imperfect feet are called غيرسالم or مزاحف. Out of these nineteen metres, the first five, viz., طويل — مديد — بسيط — وافر — كامل are peculiar to Arabic only; the Persians seldom compose verses in them. The last three, viz., مشاكل — قريب — جديد are peculiar to Persian; the Arabs seldom or never composed verses in them. The rest are common to both.

76. The foregoing eight feet are called سالم, *perfect*, if they are used in their integrity; but if they undergo some change by means of omission or addition of letters or by changing accented letters

into unaccented ones, they are called غیرسالم *imperfect*, or مزاحف, *departed from the right point.*

77. The variations of these feet are of two kinds زحافات, (sing. زحاف,) *deviations*, and علل, (sing. علّت), *defects*.

78. Deviation (زحاف) is of two kinds, viz., منفرده, *simple*, and مزدوجه, *compound*.

زحافات منفرده

(1) إضمار is making the second letter ت of مُتَفاعلن, (which is accented by *zabar*) unaccented. The foot then becomes مُتْفاعلن, *motfăelon*; but as we have no such foot as that, we may use another known foot, مستفعلن, which, in point of elements, corresponds to it exactly. This form is called مضمر. The deviation is peculiar to بحر کامل

(2) خبن is the suppression of the second letter of a foot, which is unaccented; as, of the ا in فاعلن and فاعلاتن which then become فعلن and فعلاتن respectively, or of the س in مستفعلن which becomes متفعلن, but as there is no such

form as this, it is substituted by مفاعلن which exactly corresponds to it; or of the ف in مفعولات which then becomes معولات, for which we can use either فعولات or مفاعيل, since either of these two correspond to it in point of elements. Each of the underlined feet is called مخبون. The deviation is peculiar to ten metres بسيط — مديد — رمل — رجز — متدارك — سريع — خفيف — مجتث — منسرح — مقتضب

(3) وقص is the suppression of the second accented letter of a foot; as of the ت in متفاعلن, which then becomes مفاعلن. This form is called موقوص. The deviation is peculiar to the metre كامل only.

(4) طي is the suppression of the fourth unaccented letter of the foot that has two *sababs* (خفيف) in the beginning; as of the ف in مستفعلن, which then becomes مستعلن, but as there is no such foot as this, its place is filled by مفتعلن: also the suppression of و in مفعولات, which becomes مفعلات, the place of which is filled by فاعلات which exactly corresponds to it. Each of the under-

lined feet is called مطوي. This deviation is peculiar to the metres رجز - سريع - منسرح - مقتضب - بسيط.

(5) عَصْب is making the fifth accented letter of a foot unaccented; as the لَ in مفاعَلَتن, which then will become مفاعَلْتن, for which is substituted مفاعيلن. This form is called معصوب. The deviation is peculiar to the metre وافر only.

(6) قَبْض is the suppression of the fifth unaccented letter of a foot; as of the ي in مفاعيلن, or of the ن in فعولن, both of which then become مفاعلن and فعولُ respectively. These forms are called مقبوض. The deviation is peculiar to the metres مضارع - مديد - طويل - هزج - متقارب.

(7) عَقْل is the suppression of the fifth accented letter of a foot; as of the لَ in مفاعَلَتن, which then becomes مفاعَتن for which is used مفاعلن. This form is called معقول. The deviation is peculiar to the metre وافر only.

(8) كَفّ is the suppression of the seventh unaccented letter of a foot; as of the ن in فاعلاتن or

مفاعیلن, both of which then become فاعلات and مفاعیل respectively. These forms are called مکفوف. The deviation is peculiar to the metres رمل - ہزج - مدید - طویل - مضارع - مجتث - خفیف.

(9) تشعیث is the suppression of one of the two accented letters of the وتد مجموع in the foot فاعلاتن, which then becomes either فالاتن or فاعاتن according as the ع or ل is suppressed. Instead of فاعاتن or فالاتن we have مفعولن. This form is called مشعث. The deviation occurs in مجتث - مدید - خفیف - رمل.

(10) وقف is making the last accented letter of a وتد مفروق in a foot unaccented; as the تَ of مفعولاتُ, becoming مفعولاتْ for which it is usual to use مفعولان. This form is termed موقوف. The deviation is peculiar to the metres منسرح - مقتضب - سریع.

زحافات مزدوجہ

Compound Deviations.

(1) خبل is the suppression of two letters of a foot, one by خبن and the other by طي; as, suppressing the س by means of خبن and the ف by

طي in مستفعلن there remains then متعلن, for which is used فعلتن : also suppressing the ف by خبن, and the و by طي in مفعولات, there remains معلات, for which is used فعلات. The underlined forms are called مخبول. This compound deviation is peculiar to the said two feet only, and consequently to the metre منسرح.

(2) خزل is using two deviations in one and the same foot—(1) making the second accented letter ت of متفاعلن unaccented by means of اضمار, and (2) suppressing the fourth unaccented letter ا of the same foot by طي. There remains then only متفعلن, for which is used مفتعلن. This form is called مخزول. The deviation is particular to this foot only and consequently to the metre كامل.

(3) شكل is the suppression of two letters of a foot, one by خبن and the other by كف; as, the suppression of the unaccented letters ا and ن in فاعلاتن by خبن and كف respectively, leaving فعلات. This form is called مشكول. The deviation is peculiar to the metres مديد — رمل — مجتث — خفيف.

(4) نقص is using two deviations in one and the same foot—(1) making the fifth accented letter ل of مفاعلتن unaccented by means of عصب, and (2) suppressing the unaccented ن of the same foot by means of کف. There remains then مفاعلت, for which is substituted مفاعیل. This form is called منقوص. The deviation is particular to وافر.

علل. *Defects.*

(79) علّت consists in adding a letter to or taking a letter from a foot. Those *ellats* which are formed by adding a letter or two to a foot are:—

(1) اذالت is the addition of one unaccented ا before the final unaccented letter in the last وتد مجموع of a foot; as the addition of ا to علن (the last وتد مجموع) of متفاعلن, which then becomes متفاعلان. In like manner, the addition of ا to each of the feet مستفعلن and فاعلن will give us the forms مستفعلان and فاعلان. The underlined forms are called مذیل. The defect is particular to the metres منسرح — مقتضب — رجز — متدارک — بسیط — کامل — سریع, and occurs more in the ضرب and

عروض than in the حشو. It never occurs in the صدر and ابتدا.

(2) تسبیغ is the addition of one unaccented ا to the last سبب خفیف of a foot; as the addition of ا to فعولن or فاعلاتن or مفاعیلن, all of which then become فاعلاتان - فعولان (written generally as فاعلیان) and مفاعیلان respectively. These forms are called مسبغ. The defect occurs in the عروض and ضرب, and is particular to the metres. مدید - طویل - مجتث - هزج - رمل - مضارع - متقارب

(3) ترفیل is the addition of a سبب خفیف to the last وتد مجموع of a foot, and occurs in the ضرب and عروض; as the addition of تن to علن of متفاعلن, which becomes متفاعلنتن, for which is used متفاعلاتن. In like manner, when تن is added to مستفعلن and فاعلن, they become مستفعلنتن and فاعلنتن respectively, for which are substituted مستفعلاتن and فاعلاتن. The underlined forms are called مرفل. The defect seldom occurs in the feet of Persian poetry.

Those *ellats* which are formed by taking a letter or two from the end of a foot are :—

(1) حذف is the elision of a سبب خفيف coming at the end of a foot; as of لن from فعولن and مفاعيلن, which become فعو and مفاعي. Instead of فعو and مفاعي are used فعل and فعولن respectively. In like manner, the elision of تن from فاعلاتن will leave فاعلا, for which فاعلن is substituted. These underlined forms are called محذوف. The defect occurs in the metres مديد - هزج - خفيف - رمل - طويل - متقارب - مجتث

(2) قطف is the elision of a whole سبب خفيف coming at the end of a foot, making, at the same time, the letter preceding it unaccented; as of تن from مفاعلتن which then becomes مفاعل, for which is used فعولن. This form is called مقطوف. The defect is particular to the metre وافر.

(3) قصر is the elision of the second letter of a سبب خفيف at the end of a foot, making, at the same time, the first letter unaccented; as of ن from فاعلاتن, فعولن and مفاعيلن, making ت, ل and ل, the first letters of the last سبب خفيف in the feet, unaccented. There remain فاعلات (for which is used فاعلان), فعول and مفاعيل respectively. These forms are called مقصور. This defect occurs in the metres

خفیف ـ مضارع ـ متقارب ـ رمل ـ ہزج ـ طویل ـ مدید ـ مجتث ـ

(4) قطع is the elision of the last letter of a وتد مجموع at the end of a foot, making the preceding letter unaccented; as the elision of the ن from, and making ل unaccented in مستفعلن leaves only مستفعل; for which is used مفعولن. Similarly the elision of the ن from متفاعلن and فاعلن leaves متفاعل and فاعل respectively, in the place of which are used فعلاتن and فعلن. The underlined forms are termed مقطوع. This kind of defect occurs in metres ـ رجز ـ کامل ـ رمل ـ متدارک ـ بسیط ـ مدید سریع ـ خفیف ـ مقتضب ـ مجتث

(5) حذذ is the elision of the whole وتد مجموع at the end of a foot; as the elision of علن from مستفعلن، فاعلن، and متفاعلن، leaving only مستف ـ فا ـ and متفا، for which are substituted ـ فع ـ فعلن ـ and فعلن respectively. These forms are called احذ or محذوذ. The defect occurs more generally in the metres کامل ـ رجز ـ متدارک.

(6) صلم is the elision of the entire وتد مفروق coming at the end of a foot; as of لات from مفعولات. leaving only مفعو, for which is substituted فعلن. This form is called اصلم. The defect occurs in سريع ـ منسرح ـ مقتضب.

(7) كسف is the elision of the last letter of a وتد مفروق at the end of a foot; as of ت from مفعولات, there remaining only مفعولا, for which is substituted مفعولن. This form is called مكسوف. This also occurs in سريع ـ منسرح ـ مقتضب.

(8) جب is the elision of two *sababs* (سببان خفيف) at the end of a foot; as of لن and عي from مفاعيلن, there remaining only مفا, for which is substituted فعل. This form is called مجبوب. The defect is peculiar to the metre هزج.

Those *ellats*' which are formed by taking a letter or two from the beginning of a foot are:—

(1) خرم is the elision of the first letter of a وتد مجموع at the beginning of مفاعيلن, leaving فاعيلن, for which is substituted مفعولن. This form is called اخرم. The defect occurs in the metres هزج ـ مضارع.

(2) ثلم is the elision of the first letter of a وتد مجموع at the beginning of فعولن, leaving عولن, for which is used فعلن. This form is called اثلم. The defect occurs in متقارب and طويل.

(3) عضب is the elision of the first letter of a وتد مجموع at the beginning of مفاعلتن, leaving فاعلتن, for which is substituted مفتعلن. This form is termed اعضب. The defect occurs in وافر.

(4) رفع is the elision of one سبب خفيف out of two coming at the beginning of a foot; as of مس from مستفعلن, leaving تفعلن, for which is substituted فاعلن: or of مف from مفعولات, leaving عولات, for which is used مفعول. Both the underlined forms are called مرفوع. This defect occurs in منسرح - رجز.

The feet that are formed by two *ellats* are:—

(1) بتر is the joint action of ثلم and حذف in فعولن or of حذف and قطع in فاعلاتن or of خرم and جب in مفاعيلن. There will remain from فعولن, عو, for which we use فع, from فاعلاتن, فاعل, for which we substitute فعلن and from مفاعيلن,

فا, for which we can substitute فع. Each of the underlined forms is called ابتر. This defect occurs in the metres هزج - رمل - مضارع - مجتث - خفيف - تقارب.

(2) هتم is the joint action of حذف and قصر in مفاعيلن. There remains only مفاع from the foot, for which is substituted فعول. This form is called اهتم. The defect occurs in هزج.

(3) زلل is the joint action of خرم and هتم in مفاعيلن. There remains from the foot فاع only. This form is termed ازل. It occurs in هزج.

The following are the *ellats* occurring in the feet already affected by زحافات.

(1) ثرم is the joint action of خرم and قبض in a foot; as the elision of the ف of فعولن by means of خرم, and the suppression of its ن by قبض. The foot then becomes عول having for its substitute فاع or فعل. This form is called اثرم. It occurs in the metres متقارب and طويل.

(2) شتر in the joint action of خرم and قبض in مفاعيلن; the elision of م by خرم and the suppression of ي by قبض, leaving فاعلن. This form is called اشتر. It occurs in مضارع and هزج.

(3) خرب is the joint action of خرم and كف in مفاعيلن ; the elision of the م by خرم and the suppression of the ن by كف , leaving only فاعيل having for its substitute مفعول. This form is called اخرب. It occurs in مضارع and هزج.

(4) قصم is the joint action of خرم and عصب in مفاعلتن eliding the م by خرم and making the accented ل unaccented. The foot thus becomes فاعلتن, having for its substitute مفعولن . This form is called اقصم . It occurs in وافر.

(5) جمم is the joint action of خرم and عقل in مفاعلتن , the elision of the م by خرم and the suppression of ل by عقل, leaving فاعتن only, for which is substituted فاعلن. This form is called اجم. It occurs in وافر .

(6) عقص is the joint action of خرم , عصب, and كف in مفاعلتن , eliding the م by خرم , suppressing the ن by كف and making the accented ل unaccented, leaving only فاعلت , for which is

substituted مفعولُ. This form is called اعقص. It occurs in وافر.

80. The following tables exhibit all the broken forms of each and every one of the eight feet, with their names formed from those of *ellat* and *zehăf*, and also the usual substitutes corresponding to them in point of elements :—

First Foot. رکن سالم.

فعولن (⏑ — —).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مسبغ	فعولان	......	(⏑ — — ⏑)
2	مقبوض	فعولُ	......	(⏑ — ⏑)
3	مقصور	فعولْ	......	(⏑ — ⏑)
4	محذوف	فعو	فَعَلْ	(⏑ —)
5	اثلم	عولن	فَعْلُن	(— —)
6	اثلم مسبغ	عولان	فَعْلان	(— — ⏑)
7	اثرم	عولُ	فَعْلُ or فاعْ	(— ⏑)
8	ابتر	عو	فع	(—)

Second Foot. رکن سالم.

فاعلن (— ⏑ —).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مخبون	فَعِلن	......	(⏑ ⏑ —)
2	مقطوع	فاعِلْ	فَعْلُن	(— —)
3	مخبون مقطوع	فَعِلْ	......	(⏑ —)
4	محذ وذ or احذ	فا	فع	(—)
5	مذیل	فاعلان	......	(— ⏑ — ⏑)

Third Foot. رکن سالم.

مستفعلن (— — ⏑ —).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مذیل	مستفعلان	......	(— — ⏑ — ⏑)
2	مخبون	مُتَفْعِلن	مفاعلن	(⏑ — ⏑ —)
3	مخبون مذیل	مُتَفْعِلان	مفاعلان	(⏑ — ⏑ — ⏑)
4	محذوف	مستف	فعْلن	(— —)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
5	مطوي	مستعلن	مفتعلن	(— ⏑ ⏑ —)
6	مطوي مذيل	مستعلان	مفتعلان	(— ⏑ ⏑ — ⏑)
7	مقطوع	مستفعلْ	مفعولن	(— — —)
8	مخبول	متعلن	فَعِلَتن	(⏑ ⏑ ⏑ —)
9	مرفوع	تفعلن	فاعلن	(— ⏑ —)
10	مرفوع مذيل	تفعلان	فاعلان	(— ⏑ — ⏑)
11	مرفل	مستفعلتن	مستفعلاتن	(— — ⏑ — —)
12	مقطوع مخبون	متفعلْ	فعولن	(⏑ — —)

Fourth Foot. رکن سالم.

مفاعیلن (⏑ — — —).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مسبغ	مفاعیلان	......	(⏑ — — — ⏑)
2	مقبوض	مفاعلن	......	(⏑ — ⏑ —)
3	مكفوف	مفاعیلُ	......	(⏑ — — ⏑)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
4	اخرم	فاعیلن	مفعولن	(— — —)
5	اخرب	فاعیلُ	مفعولُ	(— — ᴗ)
6	اشتر	فاعلن	......	(— ᴗ —)
7	محذوف	مفاعي	فعولن	(ᴗ — —)
8	مقصور	مفاعیلْ	......	(ᴗ — — ᴗ)
9	اہتم	مفاعْ	فعولْ	(ᴗ — ᴗ)
10	مجبوب	مفا	فَعَل	(ᴗ —)
11	ازل	فاع	......	(— ᴗ)
12	ابتر	فا	فع	(—)
13	مقبوض مسبغ	مفاعلان	......	(ᴗ — ᴗ — ᴗ)
14	اخرم مسبغ	فاعیلان	مفعولان	(— — — ᴗ)
15	اشتر مسبغ	فاعلان	......	(— ᴗ — ᴗ)
16	محذوف مسبغ	مفاعین	فعولان	(ᴗ — — ᴗ)

Fifth Foot. رکن سالم

مفاعِلَتن (ᴗ — ᴗ ᴗ —)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	معصوب	مفاعِلْتن	مفاعیلن	(ᴗ — — —)
2	معقول	مفاعِتن	مفاعلن	(ᴗ — ᴗ —)
3	منقوص	مفاعِلْتُ	مفاعیلُ	(ᴗ — — ᴗ)
4	مقطوف	مفاعِلْ	فعولن	(ᴗ — —)
5	اعضب	فاعِلَتن	مفتعلن	(— ᴗ ᴗ —)
6	اقصم	فاعِلْتن	مفعولن	(— — —)
7	اجم	فاعِتن	فاعلن	(— ᴗ —)
8	اعقص	فاعِلْتُ	مفعولُ	(— — ᴗ)

Sixth Foot. رکن سالم .

(— ⏑ — ⏑ ⏑) . متفاعلن

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مضمر	مُتْفاعلن	مُستفعلن	(— — ⏑ —)
2	موقوص	مفاعلن	......	(⏑ — ⏑ —)
3	مخزول	مُتْفَعِلن	مفتعلن	(— ⏑ ⏑ —)
4	مقطوع	متفاعِل	فعلاتن	(⏑ ⏑ — —)
5	مضمر مقطوع	مُتْفاعل	مفعولن	(— — —)
6	محذوذ	مُتَفا	فعلن	(⏑ ⏑ —)
7	محذوذ مضمر	مُتْفا	فُعْلن	(— —)
8	مذيل	مُتَفاعلان	......	(⏑ ⏑ — ⏑ — ⏑)
9	مذيل مضمر	مُتْفاعلان	مستفعلان	(— — ⏑ — ⏑)
10	مذيل موقوص	مفاعلان	......	(⏑ — ⏑ — ⏑)
11	مذيل مخزول	مُتْفَعِلان	مفتعلان	(— ⏑ ⏑ — ⏑)

Seventh Foot. رکن سالم.

فاعلاتن. (— ᴗ — —)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مسبغ	فاعلاتان	فاعلیّان	(— ᴗ — — ᴗ)
2	مخبون	فَعِلاتن	......	(ᴗ ᴗ — —)
3	مکفوف	فاعلاتُ	......	(— ᴗ — ᴗ)
4	مشکول	فَعِلاتُ	......	(ᴗ ᴗ — ᴗ)
5	محذوف	فاعلا	فاعلن	(— ᴗ —)
6	مقصور	فاعلاتْ	فاعلان	(— ᴗ — ᴗ)
7	مخبون مقصور	فَعِلاتْ	فَعِلان	(ᴗ ᴗ — ᴗ)
8	ابتر	فاعلْ	فَعْلن	(— —)
9	مشعث	فالاتن or فاعاتن	مفعولن	(— — —)
10	محذوف مخبون	فَعِلا	فَعِلن	(ᴗ ᴗ —)

Eighth Foot. رکن سالم .

(— — — ⏑) . مفعولاتُ

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مخبون	مَعولاتُ	مفاعیلُ	(⏑ — — ⏑)
2	مخبون موقوف	معولاتْ	مفاعیلْ	(⏑ — — ⏑)
3	مطوي	مفعُلاتُ	فاعلاتُ	(— ⏑ — ⏑)
4	مطوي موقوف	مفعُلاتْ	فاعلاتْ	(— ⏑ — ⏑)
5	مخبول	معُلاتُ	فَعِلاتُ	(⏑ ⏑ — ⏑)
6	مخبول موقوف	معُلاتْ	فَعِلاتْ	(⏑ ⏑ — ⏑)
7	موقوف	مفعُولاتْ	مفعولانْ	(— — — ⏑)
8	مکسوف	مفعولا	مفعولن	(— — —)
9	مطوي مکسوف	مفْعُلا	فاعلن	(— ⏑ —)
10	مخبون مکسوف	معولا	فعولن	(⏑ — —)
11	اصلم	مفعو	فَعْلن	(— —)
12	مرفوع	عولاتُ	مفعول	(— — ⏑)

81. From a practical point of view remembering the *names* of all the preceding *deviations* and *defects* is of no great consequence in the study of the Persian prosody. A single careful perusal of them will enable students to understand well the way in which a perfect foot loses its original form. They should only know how a foot is affected by an *ellat* or a *zehăf* or both, and what word is substituted for the imperfect and unusual form left after the suppression, elision, &c., of a letter or letters. A thorough knowledge of the various forms of the imperfect feet is absolutely requisite for the scansion of a verse.

82. The following are the standard feet necessary for composing a distich in each of the nineteen *perfect* metres :—

(1)	A distich	in the metre	طویل*	requires	four times	فعولن-مفاعیلن
(2)	„	„	مدید	„	„	فاعلاتن-فاعلن
(3)	„	„	بسیط	„	„	مستفعلن-فاعلن
(4)	„	„	وافر	„	eight times	مفاعلتن
(5)	„	„	کامل	„	„	متفاعلن
(6)	„	„	هزج	„	„	مفاعیلن
(7)	„	„	رجز	„	„	مستفعلن
(8)	„	„	رمل	„	„	فاعلاتن
(9)	„	„	سریع	„	two times	مستفعلن-مستفعلن-مفعولات
(10)	„	„	منسرح	„	four times	مستفعلن-مفعولات

* A distich in طویل, for instance, will contain the following feet :—

فعولن مفاعیلن فعولن مفاعیلن .·. فعولن مفاعیلن فعولن مفاعیلن

(11) A distich in the metre خفیف requires two times فاعلاتن۔ مستفعلن ۔فاعلاتن

(12)	,,	,,	مضارع	,, four times	مفاعیلن ۔ فاعلاتن
(13)	,,	,,	مقتضب	,, ,,	مفعولات ۔ مستفعلن
(14)	,,	,,	مجتث	,, ,,	مستفعلن ۔ فاعلاتن
(15)	,,	,,	متقارب	,, eight times	فعولن
(16)	,,	,,	متدارک	,, ,,	فاعلن
(17)	,,	,,	قریب	,, two times	مفاعیلن ۔ مفاعیلن ۔ فاعلاتن
(18)	,,	,,	جدید	,, ,,	فاعلاتن ۔ فاعلاتن ۔ مستفعلن
(19)	,,	,,	مشاکل	,, ,,	فاعلاتن ۔ مفاعیلن ۔ مفاعیلن

We conclude from the above standard measures that a hemistich in Persian consists of neither less than three nor more than four feet; hence a couplet is either مثمن Mosamman, (Octameter) or مسدس Mosaddas, (Hexameter).

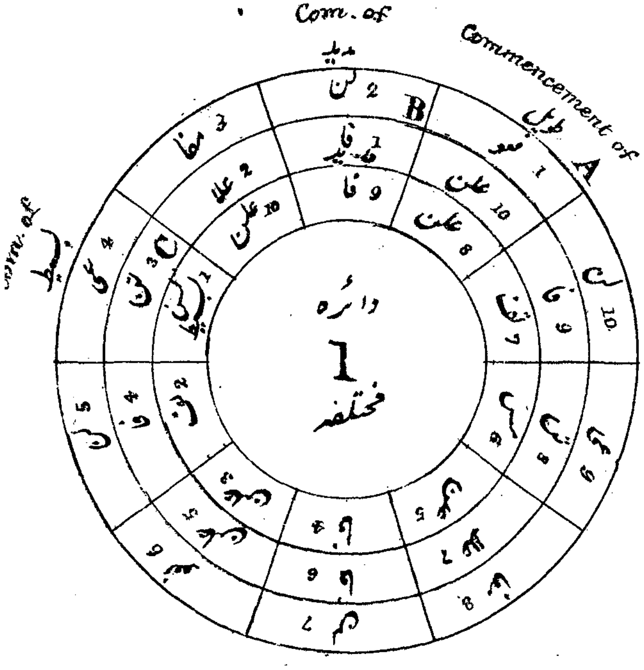
Students should bear in mind that many of the preceding standard measures have fallen into disuse, and are seldom employed practically in composing verses. Their variations are generally used in their place.

83. The sixteen metres used in Arabic are divided by the inventor into five groups, each of which he has arranged in a diagram of circles (دائره). From the diagrams, it is quite evident that all the metres contained in a group bear resemblance to one another in point of the number and the arrangement of the elements of which they are composed. They

possess an equal number of long or short syllables, but they differ from one another in form and name, as the elements of which they are composed differ in position.

The five diagrams of circles containing five groups of metres are explained below:—

(1) The first group comprises three metres:— بسيط-مديد-طويل. The first diagram consists of four circles, the innermost containing the name of the diagram, and the three outer the three metres.



This diagram is called مختلف "disagreeing," because the different feet therein have each an unequal number of letters; one foot consisting of five, and the other of seven letters. In the circle A are written the two feet فعولن ـ مفاعيلن twice. The aggregate number of elements contained in these four feet is ten.

First, if we begin reading from فعو, element[1] and end with لن, element[10], we get the first metre طويل.

Circle A.

لن	عي	مفا	لن	فعو	لن	عي	مفا	لن	فعو
10	9	8	7	6	5	4	3	2	1

These four feet constitute a hemistich in طويل.

Secondly, instead of beginning from element[1] if we begin from لن, element [2] and end at فعو, element[1], we get the four feet—

Circle A.

فعو	لن	عي	مفا	لن	فعو	لن	عي	مفا	لن
1	10	9	8	7	6	5	4	3	2

But as these feet are unknown to us, we shall substitute for each of these elements the corresponding elements given in the circle B. Let us put down each of the substitutes under each of the elements.

Circle A.

فعو	لن	عي	مفا	لن	فعو	لن	عي	مفا	لن
1	10	9	8	7	6	5	4	3	2

Circle B.

علن	فا	تن	علا	فا	علن	فا	تن	علا	فا
10	9	8	7	6	5	4	3	2	1

This second reading enables us to deduce from the metre طويل of the circle A, the second metre مديد of the circle B, because the feet فاعلاتن - فاعلن فاعلاتن - فاعلن belong to a hemistich in مديد

Thirdly, if we commence reading from عي, element[4] and conclude it at مفا, element[3], we get the following feet:—

Circle A.

مفا	لن	فعو	لن	عي	مفا	لن	فعو	لن	عي
3	2	1	10	9	8	7	6	5	4

But as these too are unknown, we shall substitute those corresponding elements in the circle C for each of the elements of these unknown feet.

Circle A.

مفا	لن	فعو	لن	عي	مفا	لن	فعو	لن	عي
3	2	1	10	9	8	7	6	5	4

Circle C.

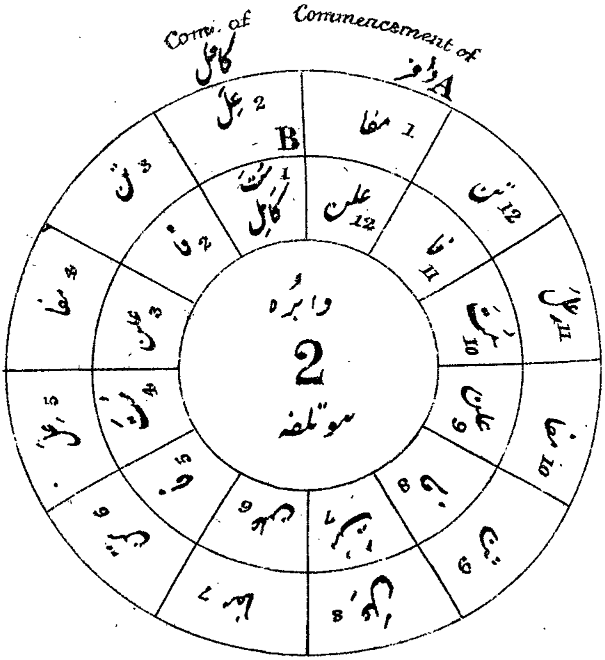
علن	فا	علن	تف	مس	علن	فا	علن	تف	مس
10	9	8	7	6	5	4	3	2	1

This third mode of reading enables us to deduce the third metre بسيط of the circle C, from the metre طويل of the circle A, since the four feet مستفعلن - فاعلن - مستفعلن - فاعلن constitute a hemistich in بسيط

Thus we see that all these three metres are one and the same, since the elements of which they are composed are not different. The difference lies

only in the order, and not in the variety of the elements. The feet of one differ from those of the other as the order of the elements in one differs from the order of the elements in the other; and the name of one metre differs from that of the other as the feet of one differ from those of the other.

(2) The second group comprehends two metres —وافر and كامل



This second diagram is called موتلفر "agreeing," because all its feet have an equal number of letters; each consisting of seven letters. It has three circles, the innermost bearing the name and the two outer containing the two metres. In the circle A is written مفاعلتن four times. The aggregate number of the elements of the four feet is twelve.

First, if we begin reading from مفا, element[1] and end at تن, element[12], we get—

Circle A.

مفا عل تن	مفا عل تن	مفا عل تن	مفا عل تن
12 11 10	9 8 7	6 5 4	3 2 1

This is the measure of a hemistich in وافر

Secondly, if we commence reading from عل, element[2] and end at مفا, element[1], we get—

Circle A.

عل تن مفا	عل تن مفا	عل تن مفا	عل تن مفا
1 12 11	10 9 8	7 6 5	4 3 2

As we are not familiar with these feet, we shall substitute for each of their elements those given in the second circle B, which exactly correspond with them; as

Circle A.

عل تن مفا	عل تن مفا	عل تن مفا	عل تن مفا
1 12 11	10 9 8	7 6 5	4 3 2

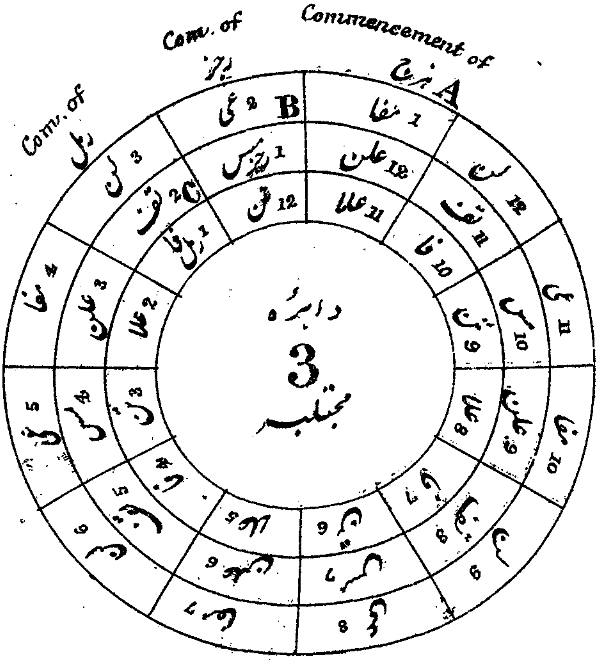
Circle B.

علن	فا	مُتَ	علن	فا	مُتَ	علن	فا	مُتَ	علن	فا	مُتَ
12	11	10	9	8	7	6	5	4	3	2	1

This second reading provides us with the second metre of the circle B deduced from the metre وافر of the circle A. This metre is کامل since four متفاعلن are peculiar to کامل only.

(3) The third group comprehends three metres

ہزج — رجز — رمل



The third diagram consists of four circles, the innermost containing the name of the diagram, and the three outer the three metres. It is called مجتلب "carried out," because its feet are "carried out" (taken) from the first diagram of circles. In the circle A is written مفاعيلن four times. The aggregate number of the elements contained in these four feet is twelve.

First, if we read from مفا, element[1] and stop at لن, element[12], we get—

Circle A.

(مفا عي لن)	(مفا عي لن)	(مفا عي لن)	(مفا عي لن)
12 11 10	9 8 7	6 5 4	3 2 1

These feet constitute the measure of a hemistich in the metre رجز.

Secondly, if we read from عي, element[2] and stop at مفا, element[1], we get the following four feet:—

Circle A.

(عي لن مفا)	(عي لن مفا)	(عي لن مفا)	(عي لن مفا)
1 12 11	10 9 8	7 6 5	4 3 2

For these we substitute those elements given in the second circle B, which exactly correspond to them:—

Circle A.

(عي لن مفا)	(عي لن مفا)	(عي لن مفا)	(عي لن مفا)
1 12 11	10 9 8	7 6 5	4 3 2

Circle B.

(مس تف علن)	(مس تف علن)	(مس تف علن)	(مس تف علن)
12 11 10	9 8 7	6 5 4	3 2 1

This reading then gives us the second metre of the circle B derived from the metre هزج of the circle A. This is رجز; since the four feet مستفعلن مستفعلن - مستفعلن - مستفعلن belong to رجز only.

Thirdly, if we read from لن, element[3] and stop at عي, element[2], we get—

Circle A.

(عي مفا لن) (عي مفا لن) (عي مفا لن) (عي مفا لن)
(2 1 12) (11 10 9) (8 7 6) (5 4 3)

For these we substitute the corresponding elements given in the circle C:—

Circle A.

(عي مفا لن) (عي مفا لن) (عي مفا لن) (عي مفا لن)
(2 1 12) (11 10 9) (8 7 6) (5 4 3)

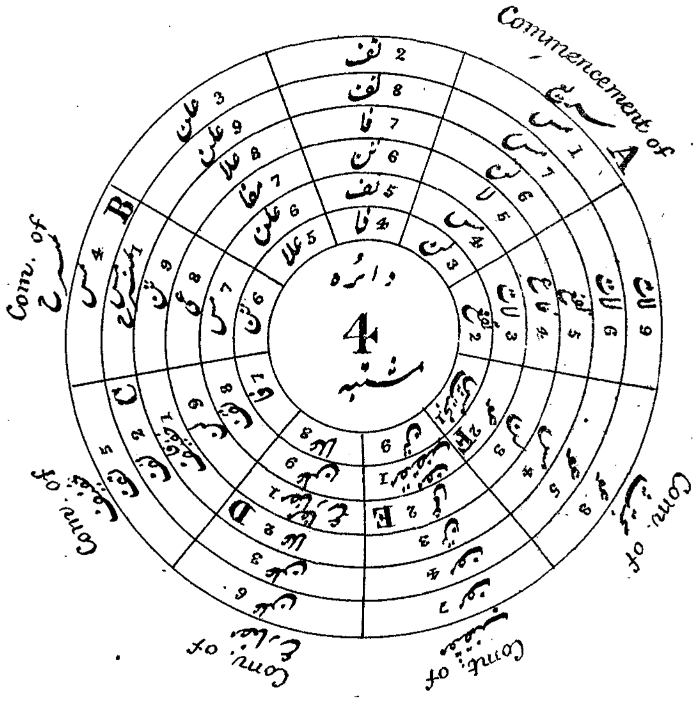
Circle C.

(تن علا فا) (تن علا فا) (تن علا فا) (تن علا فا)
(12 11 10) (9 8 7) (6 5 4) (3 2 1)

The last reading enables us to deduce the third metre رمل of the circle C from the metre هزج of the circle A, since the four feet فا علا تن - فا علا تن فا علا تن - فا علا تن form the measure of a hemistich in the metre رمل only.

(4) The fourth group comprehends six metres—

سريع - منسرح - خفيف - مضارع - مقتضب - مجتث.



The fourth diagram is made up of seven circles, the innermost bearing the name of the diagram, and the six outer containing the six metres. It is called مشتبه "ambiguous;" on account of the ambiguous nature of the elements of its feet. We know, for instance, that the elements of which مستفعلن is composed are علن and مس-تف; but in this diagram it is also regarded as composed of لن and مس-تفع

In like manner, the elements of فاعلاتن are فا — علا — تن; but the foot is, in this diagram, regarded as composed of فاع — لا — تن. As the first and the third of the six metres contained in this diagram are hexameter, and the rest octameter, the measures of the four, for the sake of uniformity, are also given in hexameter.

In the circle A are written three feet مستفعلن مستفعلن مفعولات having nine elements in all.

First, if we commence reading from مس, element[1] and conclude at لات, element[9], we get the following three feet:—

Circle A.

(مف عو لات 9 8 7) (مس تف علن 6 5 4) (مس تف علن 3 2 1)

These three feet form the measure of a hemistich in the metre سريع

Secondly, if we read from مس, element[4] and stop at علن, element[3], we get—

Circle A.

(مس تف علن 3 2 1) (مف عو لات 9 8 7) (مس تف علن 6 5 4)

The elements of these feet are the same as those given in the circle B. This reading, then, gives us the second metre منسرح of the circle B, deduced from the metre سريع of the circle A. The said

three feet belong to a hemistich in منسرح *hexameter*.

Thirdly, if we begin reading from تف, element[5] and end at مس, element[4], we get the following three feet:—

Circle A.

(تف علن مس)	(عو لات مس)	(تف علن مف)
4 3 2	1 9 8	7 6 5

For these we substitute those corresponding elements given in the circle C:—

Circle A.

(تف علن مس)	(عو لات مس)	(تف علن مف)
4 3 2	1 9 8	7 6 5

Circle C.

(فا علا تن)	(مس تفع لن)	(فا علا تن)
9 8 7	6 5 4	3 2 1

This reading enables us to deduce the third metre خفيف of the circle C from the metre سريع of the first circle A, since the last three feet form the measure of a hemistich in خفيف

Fourthly, if we read from علن, element[6] and stop at تف, element[5], we get—

Circle A.

(علن مس تف)	(لات مس تف)	(علن مف عو)
5 4 3	2 1 9	8 7 6

For these we substitute those corresponding elements given in the circle D:—

Circle A.

(علن مس تف)	(لات مس تف)	(علن مف عو)
5 4 3	2 1 9	8 7 6

Circle D.

(مفا عي لن — 9 8 7) (فا ع لا تن — 6 5 4) (مفا عي لن — 3 2 1)

This is the fourth metre مضارع deduced from the metre سريع of the circle A, since the last three feet form the measure of a hemistich in مضارع *hexameter.*

Fifthly, if we read from مف, element[7] and stop at علن, element[6], we get the following three feet:—

Circle A.

(مس تف علن — 6 5 4) (مس تف علن — 3 2 1) (مف عو لات — 9 8 7)

The elements of these feet are the same as those given in the circle E. This reading, then, gives us the fifth metre مقتضب of the circle E, derived from the metre سريع of the circle A. The said three feet form the measure of a hemistich in the metre مقتضب *hexameter.*

Sixthly, if we read from عو, element[8] and stop at مف, element[7], we get—

Circle A.

(تف علن مف — 7 6 5) (تف علن مس — 4 3 2) (عو لات مس — 1 9 8)

For these we can substitute those corresponding elements written in the circle F:—

Circle A.

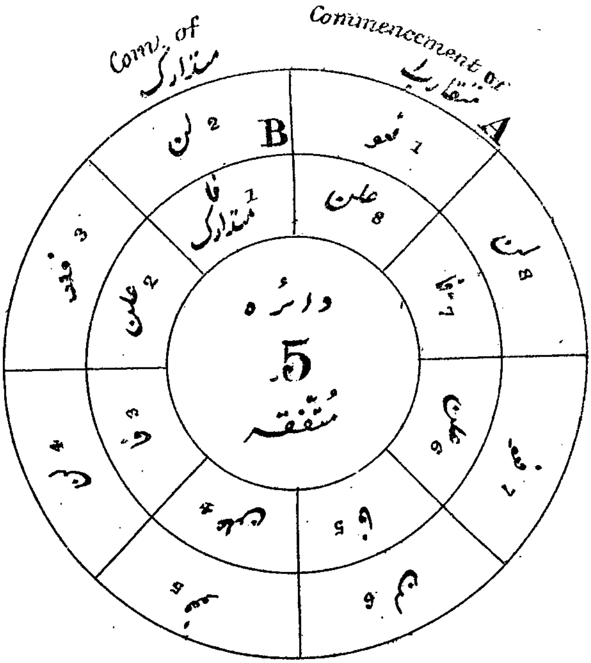
(تف علن مف — 7 6 5) (تف علن مس — 4 3 2) (عو لات مس — 1 9 8)

Circle F.

(فا علا تن — 9 8 7) (فا علا تن — 6 5 4) (مس تفع لن — 3 2 1)

This is the sixth metre مجتث deduced from the metre سریع of the first circle A, because the last three feet form the measure of a hemistich in مجتث *hexameter.*

(5) The fifth and the last group comprehends two metres, متقارب and متدارک.



The fifth diagram consists of three circles, the innermost bearing, as usual, the name and the two outer containing the two metres. It is called متفقہ "corresponding," because its feet correspond with each other in length. In the circle A is written فعولن four times. These four feet have eight elements in all.

First, if we read from فعو, element[1] and stop at لن, element[8], we get—

Circle A.

(لن	فعو)	(لن	فعو)	(لن	فعو)	(لن	فعو)
8	7	6	5	4	3	2	1

These feet form the measure of a hemistich in متقارب.

Secondly, if we read from لن, element[2] and stop at فعو, element[1], we get—

Circle A.

(فعو	لن)	(فعو	لن)	(فعو	لن)	(فعو	لن)
1	8	7	6	5	4	3	2

For these we substitute those corresponding elements written in the circle B:—

Circle A.

(فعو	لن)	(فعو	لن)	(فعو	لن)	(فعو	لن)
1	8	7	6	5	4	3	2

Circle B.

(علن	فا)	(علن	فا)	(علن	فا)	(علن	فا)
8	7	6	5	4	3	2	1

This reading enables us to deduce the second metre متدارک of the circle B from the metre متقارب of the Circle A, since the last four feet form the measure of a hemistich in the metre متدارک.

تقطیع*. *Scansion of Verses.*

84. تقطیع, *scanning,* is dividing a verse into several parts to weigh them with those of the standard feet in which the verse is composed. Scansion of a Persian verse depends more on the sound and pronunciation of words or syllables than their writing. To name the metre of a verse and to scan it without putting it down on paper requires long practice, yet it is not difficult, as it is generally supposed by students, to scan a couplet in a mechanical way by putting down the syllabic symbols under each of the long or short syllables that are found in the couplet. After ascertaining the symbols it is easy to find out what syllables recur, and to divide them accordingly. The divisions being obtained, we are to apply a metrical foot to each of them. After becoming cognizant of the feet, the next and the last thing to consider is to name the metre that contains the number of feet obtained. With all these hints, this much can be said, however, that constant exercise is absolutely necessary before students shall be able to name the metre of a couplet in Persian off-hand. As an

* تقطیع, in its primary signification means 'cutting into pieces.'

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illustration we take the following hemistich, and scan it according to the way shown above :—

هرگز نیاید در نظر نقشي ز رویت خوبتر

(*Khosrow.*)

(1) We decompose the verse into its long or short syllables according to the sound and pronunciation of the words, and put under each a syllabic symbol :—

هر گز ن یا ید در ن ظر نق شي ز رو یت خو ب تر

— — ᴗ — — — ᴗ — — — ᴗ — — — ᴗ —

(2) In these symbols we see that (— ᴗ — —) is a recurring portion, and that there are four such parts in the whole.

(3) Of the eight metrical feet, we shall find out a foot which can exactly be applicable to one of these portions. To do this we write, at first, all the feet that contain four syllables. They are فاعلاتن- مفاعيلن- مستفعلن- مفعولات . Of these we cannot apply مفاعيلن to (— ᴗ — —), because the first syllable of the foot مفاعيلن is short, while the portion has got the first syllable long; so also we cannot apply فاعلاتن, because it has the second syllable short; nor can we apply مفعولات, since its last syllable is short; we can, then, apply مستفعلن, since it has the first two syllables long, the third short, and the fourth long. The same kinds of syllables we find in the portion in question. We have got,

then, four مستفعلن, and as we know that the metre رجز only contains four مستفعلن, we can, without any hesitation, say that the hemistich is composed in the metre رجز.

85. The following few anomalies in the formation of syllables in scansion are worth noticing, as knowledge of them will assist students in a great measure in scanning a verse.

In scansion we have to pay attention to the letters that are *pronounced or sounded,* though they may not be written, and not to those that are written but not sounded:—

(*a*) حرف مشدد (a letter marked over by "tashdid") is regarded as double and must be written twice while scanning in the abovementioned mechanical way; as تجسّس - فرّخ - طرّه - تمتّع are written, in scanning, as تجس سس - فررخ - طرره - تمت تع respectively.

(*b*) الف ممدوده ("prolonged *alef*") is also considered double; as آبان - آه - آمد are written as اابان - ااه - اامد.

The "alef'e-mamdooda" in the middle of a hemistich, preceded by an unaccented letter, loses sometimes one *alef*.

الف مقصوره ("short *alef*") in the middle of a hemistich, preceded by an unaccented letter, is generally omitted, and the unaccented letter is made

accented in its place; as صبرازدل — حسن ازان are written as حسنزان and صبر ز دل respectively.

(*c*) The letter ن, when it is unaccented and is preceded by any one of the long vowels ا-و-ي, is always omitted in scanning, except when it happens to be quite at the end of a hemistich: گرد نکشان را - جہاندار are written as گرد نکشا را - جہادار respectively.

(*d*) The letter ؤ marked over by *'amza* (usually written as *hamza*) is regarded as double; as طاؤس - کاؤس - داؤد are written as طاووس - کاووس - داوود respectively.

The conjunctive و, when it retains its character of a long vowel, forms with the preceding unaccented letter a long syllable; but when it loses that character it is regarded as the short vowel پیش, sometimes accenting the preceding unaccented letter, and sometimes forming by itself a short syllable.

The letter و in چو or حیکچو is omitted in scanning, leaving چ accented by the primitive vowel پیش. واو اشمام ضمہ, in like manner, is omitted leaving the preceding letter accented by پیش as تو-دو - خوش - خود written in scanning as تُ-دُ - خُد - خُش respectively.

واو معدوله is also entirely omitted; as خواب خواست - خويش written as خاست - خيش - خاب respectively.

(*e*) ہاي مختفي, the unsounded *ha* is omitted in scanning.

(*f*) The primitive vowel *zir*, which is used as showing relationship between two words forms, sometimes, with the preceding letter a long syllable, and sometimes a short one.

(*g*) The sign *amza* used as a mark of government or as a sign of singularity at the end of a word terminating in the obscure ۂ, forms sometimes a short, and sometimes a long syllable.

(*h*) If in the middle of a hemistich two consecutive unaccented letters occur in a word, the first remains as it is, and the second is accented in scanning. But when three such unaccented letters come together in a word in the middle of a hemistich, the last is omitted, the second is accented, and the first is left as it is. A word containing three unaccented letters and coming at the end of a hemistich throws off the last letter only in scanning, while the two other remain as they are. The following scansion of a few verses will serve to illustrate the foregoing anomalies:—

هر چند وصفت میکنم در حسن ازان زیبا تري

(*Khosrow.*)

هر چن د وص	فت مي ک نم	در حس ن زا	زي با ت ري
— — ⏑ —	— — ⏑ —	— — ⏑ —	— — ⏑ —
مس تف ع لن	مس تف ع لن	مس تف ع لن	مس تف ع لن

چنان بردند صبر از دل که ترکان خوان یغما را

(*Hăfez.*)

چ نا بر دن | د صب رز دل | ک تر کا خا | ن یغ ما را
⏑ — — — | ⏑ — — — | ⏑ — — — | ⏑ — — —
م فا عي لن | م فا عي لن | م فا عي لن | م فا عي لن

اي چهرهٔ زيباي تو رشکِ بتانِ آذري

(*Khosrow.*)

اي چه ر ئي | زي با ي تو | رش کي ب تا | ني اا ذ ري
— — ⏑ — | — — ⏑ — | — — ⏑ — | — — ⏑ —
مس تف ع لن | مس تف ع لن | مس تف ع لن | مس تف ع لن

بر او علم یک ذرّه پوشیده نیست

(*Sa'adi.*)

ب رو عل | م يک ذر | ر پو شي | ده ني س
⏑ — — | ⏑ — — | ⏑ — — | ⏑ — ⏑
ف عو لن | ف عو لن | ف عو لن | ف عو ل

صحن بستان ذوق بخش و صحبت یاران خوش است

(*Hăfez.*)

صح ن بس تا | ذو ق بخ ش و | صح ب تي يا | را خ شس ت
— ⏑ — — | — ⏑ — — | — ⏑ — — | — ⏑ — ⏑
فا ع لا تن | فا ع لا تن | فا ع لا تن | فا ع لا ن

چو آهنگ رفتن کند جان پاک

(*Sa'adi.*)

چ اا هن | گ رف تن | ک ند جا | ن پا ک
⏑ — — | ⏑ — — | ⏑ — — | ⏑ — ⏑
ف عو لن | ف عو لن | ف عو لن | ف عو ل

طاؤس را بر نقش و نگاریکه هست خلق

(*Sa'adi.*)

طا وو س | را ب نق ش | ن گا ري ک | هس ت خل ق

— — ᴗ | — ᴗ — ᴗ | ᴗ — — ᴗ | — ᴗ — ᴗ

مف عو ل | فا ع لا ت | م فا عي ل | فا ع لا ن

روشن از پرتو رویت نظری نیست که نیست

(*Hăfez.*)

رو ش نز پر | ت و رو يت | ن ظ ري ني | س ک ني س

— ᴗ — — | ᴗ ᴗ — — | ᴗ ᴗ — — | ᴗ ᴗ — ᴗ

فا ع لا تن | ف ع لا تن | ف ع لا تن | ف ع لا ن

دلبر جانان من برد دل و جان من

(*Hăfez.*)

دل ب ر جا | نا ن من | بر د د لو | جا ن من

— ᴗ ᴗ — | — ᴗ — | — ᴗ ᴗ — | — ᴗ —

مف ت ع لن | فا ع لن | مف ت ع لن | فا ع لن

The Metres and their Scansion.

86. We have already noticed that there are nineteen metres in all common to Persian and Arabic. Five of these that are peculiar to Arabic, and which are rarely used by good Persian poets, we shall notice very briefly, since they are of no great importance in the study of Persian prosody. The remaining fourteen we shall treat of as fully as possible, giving as many of their variations or imperfect forms as are made use of by poets of established reputation. We shall give, as far as possible, hemistichs or couplets from the works of standard authors illustrating such variations.

87. I.—بحر طویل *Taweel.*

Perfect:— فعولن | مفاعیلن | فعولن | مفاعیلن

ᴗ — — | ᴗ — — — | ᴗ — — | ᴗ — — —

زہی برجمال تو جہانی تماشائی

(*Shams'oddin Faquir.*)

ز ہی بر | ج ما لی تو | ج ہا نی | ت ما شا ئی

ᴗ — — | ᴗ — — — | ᴗ — — | ᴗ — — —

Imperfect Form.

فعولن | مفاعیلن | فعولن | مفاعلن

ᴗ — — | ᴗ — — — | ᴗ — — | ᴗ — ᴗ —

شگفت آمد از بختم کہ این دولت از کجا

(*Sa'adi.*)

ش گف تا | م دز بخ تم | ک ای دو | ل تز ک جا

ᴗ — — | ᴗ — — — | ᴗ — — | ᴗ — ᴗ —

88. II.—بحر مدید *Madeed.*

Perfect:— فاعلاتن | فاعلن | فاعلاتن | فاعلن

— ᴗ — — | — ᴗ — | — ᴗ — — | — ᴗ —

دل ز ہجرت ای صنم خون خود را میخورد

(*Jămi.*)

دل ز ہج رت | ای ص نم | خو ن خد را | می خ رد

— ᴗ — — | — ᴗ — | — ᴗ — — | — ᴗ —

89. III.—بحر بسیط *Baseet.*

Perfect:— مستفعلن | فاعلن | مستفعلن | فاعلن

— — ᴗ — | — ᴗ — | — — ᴗ — | — ᴗ —

چون خار و خس روز و شب افتاده ام در رہت

(*Jămi.*)

چو خا ر خس | رو ز شب | اف تا د ام | در ر ہت

— — ᴗ — | — ᴗ — | — — ᴗ — | — ᴗ —

Imperfect Form.

مستفعلن | فعلن | مستفعلن | فعلن

— ⏑ ⏑ | — ⏑ — — | — ⏑ ⏑ | — ⏑ — —

کبک اینچنین نرود سرو اینچنین نچمد

(*Sa'adi.*)

کب کی چ نی | ن ر ود | سر وي چ نی | ن چ مد

— ⏑ ⏑ | — ⏑ — — | — ⏑ ⏑ | — ⏑ — —

90. IV.—بحر وافر. *Wăfer.*

Perfect.

مفا علتن | مفا علتن | مفا علتن | مفا علتن

— ⏑ ⏑ — ⏑ | — ⏑ ⏑ — ⏑ | — ⏑ ⏑ — ⏑ | — ⏑ ⏑ — ⏑

بیا بنشین دمي ببرم من از غم تو بصد الم

ب یا ب ن شي | د می ب ب رم | م نز غ م تو | ب صد ا ل مم

— ⏑ ⏑ — ⏑ | — ⏑ ⏑ — ⏑ | — ⏑ ⏑ — ⏑ | — ⏑ ⏑ — ⏑

91. V.—بحر کامل. *Kămel.*

Perfect.

متفا علن | متفا علن | متفا علن | متفا علن

— ⏑ — ⏑ ⏑ | — ⏑ — ⏑ ⏑ | — ⏑ — ⏑ ⏑ | — ⏑ — ⏑ ⏑

بصنوبري قد دلکشي اگر اي صبا گذري کني

(*Jamăl'oddin Hosain.*)

ب ص نو ب ری | ق د دل ک شی | ا گ ري ص با | گ ذ ری ک نی

— ⏑ — ⏑ ⏑ | — ⏑ — ⏑ ⏑ | — ⏑ — ⏑ ⏑ | — ⏑ — ⏑ ⏑

Imperfect Form.

متفا علن | مستفعلن | متفا علن | مستفعلن

— ⏑ — — | — ⏑ — ⏑ ⏑ | — ⏑ — — | — ⏑ — ⏑ ⏑

صنما خیالت را چه شد که بماند ارد الفتي

(*Shams'oddin Faquir.*)

ص ن ما خ یا | لت را چ شد | ک ب ما ن دا | رد ال ف تي

— ⏑ — — | — ⏑ — ⏑ ⏑ | — ⏑ — — | — ⏑ — ⏑ ⏑

92. VI.—بحر هزج . *Hazaj.*

Perfect. مفاعیلن | مفاعیلن | مفاعیلن | مفاعیلن

— — — ∪ | — — — ∪ | — — — ∪ | — — — ∪

بمی سجاده رنگین کن گرت پیر مغان گوید

(*Hăfez.*)

ب می سج جا | د رن گی کن | گ رت پی ری | م غا گو يد

— — — ∪ | — — — ∪ | — — — ∪ | — — — ∪

Imperfect Forms.

1. مفاعلن | مفاعلن | مفاعلن | مفاعلن

— ∪ — ∪ | — ∪ — ∪ | — ∪ — ∪ | — ∪ — ∪

خوشست کامشب ای صنم خوریم می بیاد جم

(*Qă'ănī.*)

خ شس ت كم | ش بي ص نم | خ ري م مي | ب يا د جم

— ∪ — ∪ | — ∪ — ∪ | — ∪ — ∪ | — ∪ — ∪

2. فاعلن | مفاعیلن | فاعلن | مفاعیلن

— — — ∪ | — ∪ — | — — — ∪ | — ∪ —

دیدن و زخود رفتن طرز آشنائیها

(*Năser 'Alī.*)

دي د نو | ز خد رف تن | طر ز آ | ش نا ئي ها

— — — ∪ | — ∪ — | — — — ∪ | — ∪ —

3. مفعول | مفاعیلن | مفعول | مفاعیلن

— — — ∪ | — — ∪ | — — — ∪ | ∪ — —

از نعل سمند او شکل مه نو پیدا

(*Hăfez.*)

از نع ل | س من دي او | شك لي م | ه نو پي دا

— — — ∪ | — — ∪ | — — — ∪ | ∪ — —

4. مفعول | مفاعیل | مفاعیل | مفاعیل or فعولن

— — ⏑ | ⏑ — — ⏑ | ⏑ — — ⏑ | ⏑ — — ⏑ or ⏑ — —

آن ترک پریچهره که دوش از بر ما رفت
(*Hăfez.*)

ا ترك | پ ري چه ر | كه دوش ز ب | ر ما رف ت

— — ⏑ | ⏑ — — ⏑ | ⏑ — — ⏑ | ⏑ — — ⏑

اي شاهد قدسي كه كشد بند نقابت
(*Hăfez.*)

اى شا ه | د قد سي ك | ك شد بن د | ن قا بت

— — ⏑ | ⏑ — — ⏑ | ⏑ — — ⏑ | ⏑ — —

5. مفاعيلن | مفاعيلن | مفاعيل or فعولن

⏑ — — — | ⏑ — — — | ⏑ — — ⏑, ⏑ — —

غمش تا در دلم ماوى گرفته است
(*Hăfez.*)

غ مش تا د ر | د لم ما وى | گ رف تس ت

⏑ — — — | ⏑ — — — | ⏑ — — ⏑

تعال الله چه دولت دارم امشب
(*Hăfez.*)

ت عا لل لَه | چ دو لت دا | ر مم شب

⏑ — — — | ⏑ — — — | ⏑ — —

6. مفعول | مفاعلن | مفاعيلن

— — ⏑ | ⏑ — ⏑ — | ⏑ — — —

بادانش من بساخت دهر آري
(*Khăqăni.*)

با دا ن | ش من ب سا | خ ده را ری

— — ⏑ | ⏑ — ⏑ — | ⏑ — — —

7. مفاعیلن | مفاعیل | مفعول

— — — ⏑ | ⏑ — — ⏑ | ⏑ — —

تا کار کس آن نیست کہ اوخواہد

(*Anvari.*)

ہد خا او ک | س نی سا ک | ر کا تا

— — — ⏑ | ⏑ — — ⏑ | ⏑ — —

8. فعولن or مفاعیل | مفاعلن | مفعول

— — ⏑ ⏑ — — ⏑ | — ⏑ — ⏑ | ⏑ — —

حسن تو ہمیشہ در فزون باد

(*Hăfez.*)

د با زو ف | در ش می ہ | ت نی حس

⏑ — — ⏑ | — ⏑ — ⏑ | ⏑ — —

آن کس کہ بدست جام دارد

سلطانی جم مدام دارد

(*Hăfez.*)

رد دا م | جا ت دس ب | ک کس اا

— — ⏑ | — ⏑ — ⏑ | ⏑ — —

9. فعولن or مفاعیل | فاعلن | مفعولن

— — ⏑ ⏑ — — ⏑ | — ⏑ — | — — —

صد بارم بیش اگر کشي زار

ر زا شي ک | گر ش بي | رم با صد

⏑ — — ⏑ | — ⏑ — | — — —

اي زرين نعل آہنين سم

(*Anvari.*)

سم ني ہ | اا ل نع | ري زر اي

— — ⏑ | — ⏑ — | — — —

NOTE.—The perfect metre ہزج is most generally employed in poetic composition; and of the imperfect

forms, Nos. 1, 3, 4, 5, 6, and 8 are in general use. The rest are more or less obsolete.

It will not be out of place to mention here that the Persian prosodians have given names to the imperfect forms from the names of the imperfect feet contained in them. As, for instance, the imperfect form No. 3 of the metre هزج is called هزج مثمن اخرب: *Mosamman*, because a distich in this form contains eight feet; and *Akhrab*, because one of its feet, viz., مفعول is called *Akhrab*. (*Vide* fourth table of the imperfect feet). Or the imperfect form No. 6 is called هزج مسدس اخرب مقبوض : مسدس, because a distich in this form has six feet; اخرب, because the first foot مفعول is named اخرب ; مقبوض, because the second foot مفاعلن is called مقبوض. As these names are of no consequence whatever, we can spare no space for them in this little volume.

93. VII. باحر رجز. *Rajaz.*

Perfect.— مستفعلن | مستفعلن | مستفعلن | مستفعلن
— — ⏑ — | — — ⏑ — | — — ⏑ — | — — ⏑ —

برخيز تا يكسو نهيم اين دلق ازرق فام را

(*Sa'adi.*)

بر خي ز تا | يک سو ن هي | مي د ل ق از | رق فا م را
— — ⏑ — | — — ⏑ — | — — ⏑ — | — — ⏑ —

Imperfect Forms.

1. مفتعلن | مفتعلن | مفتعلن | مفتعلن
— ⏑ ⏑ — | — ⏑ ⏑ — | — ⏑ ⏑ — | — ⏑ ⏑ —

مرده بدم زنده شدم گریه بدم خنده شدم

(*Jalăl'uddin Roomi.*)

خن د ش دم	گر ي ب دم	زن د ش دم	مر د ب دم
— ∪ ∪ —	— ∪ ∪ —	— ∪ ∪ —	— ∪ ∪ —

2. مفعولن or مفاعلن | مفتعلن | مفاعلن | مفتعلن

— — — or — ∪ — ∪	— ∪ ∪ —	— ∪ — ∪	— ∪ ∪ —

عیسي خورد را کند تابش ماه دایگي

(*Khăqăni.*)

ه دا ي گي	تا ب ش ما	د را ک ند	عي س ي خر
— ∪ — ∪	— ∪ ∪ —	— ∪ — ∪	— ∪ ∪ —

سرو نداند مثت کمر او نیست بدین رعنائي

(*Jămi.*)

رع نا ئي	ني س ب دي	ن مت ک او	سر و ن دا
— — —	— ∪ ∪ —	— ∪ — ∪	— ∪ ∪ —

NOTE.—The perfect metre *Rajaz* is most frequently used by Persian poets, and next to that the imperfect form No. 2 is also in common use.

94. VIII. بحر رمل. *Ramal.*

Perfect.— فاعلاتن | فاعلاتن | فاعلاتن | فاعلاتن

— — ∪ —	— — ∪ —	— — ∪ —	— — ∪ —

گر کشي ور جرم بخشي روي و سر بر آستانم

(*Sa'adi.*)

آ س تا نم	روي سر بر	جرم بخ شي	گر ک شي ور
— — ∪ —	— — ∪ —	— — ∪ —	— — ∪ —

Imperfect Forms.

1. فعلاتن	فعلاتن	فعلاتن	فاعلاتن
— — ∪ ∪	— — ∪ ∪	— — ∪ ∪	— — ∪ —
			or
			فعلاتن
			— — ∪ ∪

عشق و درویشي و انگشت نمائي و ملامت
همه سهلست و تحمل نکنم بار جدائي

(*Sa'adi.*)

و م لا مت	ت ن ما ئی	ش ی ان گش	عش ق د ر وي
— — ⏑ ⏑	— — ⏑ ⏑	— — ⏑ ⏑	— — ⏑
ر ج دا ئی	ن ک نم با	ت ت حم مل	ه م سه لس
— — ⏑ ⏑	— — ⏑ ⏑	— — ⏑ ⏑	— — ⏑ ⏑

2.	فا علا ن	فا علا تن	فا علا تن	فا علا تن
	⏑ — ⏑ —	— — ⏑ —	— — ⏑ —	— — ⏑ —
	or فا علن			
	— ⏑ —			

شومدیند علم را درجوي پس در وي خرام
تا کي آخر خویش را چون حلقه بر در داشتن

(*Hakim Sanăee.*)

وی خ را م	جو ی پس در	عل م را در	شو م دی نم
⏑ — ⏑ —	— — ⏑ —	— — ⏑ —	— — ⏑ —
دا ش تن	حل ق بر در	خی ش را چو	تا ک یا خر
— ⏑ —	— — ⏑ —	— — ⏑ —	— — ⏑ —

3.	فعلا ن	فعلا تن	فعلا تن	فا علا تن
	⏑ — ⏑ ⏑	— — ⏑ ⏑	— — ⏑ ⏑	— — ⏑ —
	or فعلن			
	— ⏑ ⏑			
	or فعلان			
	⏑ — —			
	or فعلن			
	— —			

دوش دیدم که ملایک در میخانه زدند

(*Hăfez.*)

ن زدن د | د ر می خا | ک م لا یک | دو ش دی دم

◡ — ◡ ◡ | — — ◡ ◡ | — — ◡ ◡ | — — ◡ —

من اگر کامروا گشتم وخوشدل چه عجب

(*Hăfez.*)

چ ع جب | ت م خش دل | م ر وا گش | من ا گر کا

— ◡ ◡ | — — ◡ ◡ | — — ◡ ◡ | — — ◡ —

دوش وقت سحر از غصه نجاتم دادند

(*Hăfez.*)

دا دن د | ص ن جا تم | س ح رز غص | دو ش وق تي

◡ — — | — — ◡ ◡ | — — ◡ ◡ | — — ◡ —

این همه شهد وشکر کز سخنم میریزد

(*Hăfez.*)

ری زد | س خ نم مي | د ش کر کز | ای ه مه شه

— — | — — ◡ ◡ | — — ◡ ◡ | — — ◡ —

4. فعلاتن | فعلاتن | فعلاتن | فعلاتن

◡ — ◡ ◡ | — — ◡ ◡ | — — ◡ ◡ | — — ◡ ◡

or فعلن — ◡ ◡

or فعلان ◡ — —

or فعلن — —

اگرم زار بکشتن دهد آن یار عزیز

(*Sa'adi.*)

ر ع زي ز | د ه دا یا | ر ب کش تن | ا گ رم زا

◡ — ◡ ◡ | — — ◡ ◡ | — — ◡ ◡ | — — ◡ ◡

چه مبارک سحری بود چه فرخنده شبی

(*Hăfez.*)

چ م با رک | س ح ری بو | د چ فر خن | د ش بی

⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ —

چو من از عشق رخش بیخود و حیران گشتم

خبر از واقعهٔ لات و مناتم دادند

(*Hăfez.*)

چ م نز عش | ق ر خش بی | خ د حی را | گش تم

⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ — — | — —

خ ب رز وا | ق ع ئی لا | ت م نا تم | دا دن د

⏑ ⏑ — — | ⏑ ⏑ — — | ⏑ ⏑ — — | — — ⏑

5. فعلاتن | فاعلاتن | فعلاتن | فاعلاتن

⏑ ⏑ — — | — ⏑ — — | ⏑ ⏑ — — | — ⏑ — —

نه باشتر بر سوارم نه چو اشتر زیر بارم

(*Sa'adi.*)

ن ب اش تر | بر س وا رم | ن چ اش تر | زی ر با رم

⏑ ⏑ — — | — ⏑ — — | ⏑ ⏑ — — | — ⏑ — —

6. فعلات | فاعلاتن | فعلات | فاعلاتن

⏑ ⏑ — ⏑ | — ⏑ — — | ⏑ ⏑ — ⏑ | — ⏑ — —

بخدا که گر بمیرم که دل از تو برنگیرم

(*Sa'adi.*)

ب خ دا ک | گر ب می رم | ک د لز ت | بر ن گی رم

⏑ ⏑ — ⏑ | — ⏑ — — | ⏑ ⏑ — ⏑ | — ⏑ — —

7. فاعلاتن | فاعلاتن | فاعلان or فاعلن

— ⏑ — — | — ⏑ — — | — ⏑ — ⏑ or — ⏑ —

که کجا سلطان عشق آمد نماند

قوت بازوی تقوی را محل

(*Sa'adi.*)

مد ن ما ن	طا ن عش قا	هر ک جا سل
⏑ — ⏑ —	— — ⏑ —	— — ⏑ —
را م حل	زو ي تق وي	قو و تي با
— ⏑ —	— — ⏑ —	— — ⏑ —

8.

فعلان ⏑ — ⏑ ⏑	فعلاتن — — ⏑ ⏑	فاعلاتن — — ⏑ —
or فعلن — ⏑ ⏑		or فعلاتن — — ⏑ ⏑
or فعلان ⏑ — —		
or فعلن — —		

گوش دل رفته باواز سماع

(*Sa'adi.*)

ع مَا س ز	وا ا ب ت	رف دل ش گو
⏑ — ⏑ ⏑	— — ⏑ ⏑	— — ⏑ —

من ازين جا بملامت نروم

(*Sa'adi.*)

وم ر ن	مت لا م ب	جا زي ن م
— ⏑ ⏑	— — ⏑ ⏑	— — ⏑ ⏑

گر بعقلم سخني ميگويند

بيم آنست كه ديوانه شوم

(*Sa'adi.*)

د ين گو	مي ني خ س	لم عق ب گر
⏑ — —	— — ⏑ ⏑	— — ⏑ —
وم ش ن	وا دي ك ت	نس ا م بي
— ⏑ ⏑	— — ⏑ ⏑	— — ⏑ —

سعديا گفت بخوابم بيني
(*Sa'adi.*)

بي ني	ت ب خا بم	سع د يا گف
— —	— — ⏑ ⏑	— — ⏑ —

NOTE.—Of the above imperfect forms Nos. 2, 3, 4, 6, 7, and 8 are most generally employed in poetry.

95. IX. بحر سريع . *Saree.*

Perfect.—	مفعولات	مستفعلن	مستفعلن
	⏑ — — —	— ⏑ — —	— ⏑ — —

NOTE.—Persian poets have never composed any poem in the perfect form of the metre سريع . All of them have used its imperfect forms.

Imperfect Forms.

1.	فاعلن or فاعلان	مفتعلن	مفتعلن
	— ⏑ — ⏑ — ⏑ —	— ⏑ ⏑ —	— ⏑ ⏑ —
	or فعلان		
	⏑ — —		

فهم سخن تا نكند مستمع
قوت طبع از متكلم مجوي
(*Sa'adi.*)

مس ت مع	ند ك ن تا	خن س م فه
— ⏑ —	— ⏑ ⏑ —	— ⏑ ⏑ —
لم م جو ي	كل ت م عز	طب ت و قو
⏑ — ⏑ —	— ⏑ ⏑ —	— ⏑ ⏑ —

دولت اگر دولت جمشيد يست
موي سفيد آيت نوميد يست

شي دي س	دو ل ت جم	دو ل ت گر
⏑ — —	— ⏑ ⏑ —	— ⏑ ⏑ —

2. مفتعلن | مفعولن | فاع

⏑ — | — — — | — ⏑ ⏑ —

اي گل رويت سنبل خيز .·. زلف سياهت آتش بيز

(*Jămi.*)

اي گ ل رو | يت سن بل | خي ز

⏑ — | — — — | — ⏑ ⏑ —

3. مفعولن | مفتعلن | فاعلن

— ⏑ — | — ⏑ ⏑ — | — — —

سفله چو جاه آمد و سيم و زرش

سيلي خواهد بضرورت سرش

(*Sa'adi.*)

سي لي خا | هد ب ض رو | رت س رش

— ⏑ — | — ⏑ ⏑ — | — — —

NOTE.—The second imperfect form of *Saree* is very seldom in use.

96. X. بحر منسرح. *Monsareh.*

Perfect.— | مستفعلن | مفعولات | مستفعلن | مفعولات

| ⏑ — — — | — ⏑ — — | ⏑ — — — | — ⏑ — — |

Note.—The perfect form of *Monsareh,* like the perfect *Saree,* is entirely out of use.

Imperfect Forms.

1. مفتعلن | فا علا ت | مفتعلن | فا علا ن

⏑ — ⏑ — | — ⏑ ⏑ — | ⏑ — ⏑ — | — ⏑ ⏑ —

or فا علن

— ⏑ —

برگ درختان سبز در نظر هوشیار

هر ورقي دفتریست معرفت کردگار

(*Sa'adi.*)

بر گ د رخ | تا ن سب ز | در ن ظ ري | هو ش يار

∪ — ∪ — | — ∪ ∪ — | ∪ — ∪ — | — ∪ ∪ —

گوش دلم بردراست تا كه رساند خبر

(*Sa'adi.*)

گو ش د لم | بر د رس ت | تا ك ر سا | ند خ بر

— ∪ — | — ∪ ∪ — | ∪ — ∪ — | — ∪ ∪ —

2. فا علا ن | مفتعلن | فا علن | مفتعلن

∪ — ∪ — | — ∪ ∪ — | — ∪ — | — ∪ ∪ —

or فا علن

— ∪ —

هرچه رود برسرم چون توپسندي رواست

(*Sa'adi.*)

هر چ ر ود | بر س رم | چو ت پ سن | دي ر وا س

∪ — ∪ — | — ∪ ∪ — | — ∪ — | — ∪ ∪ —

دلبر جانان من برد دل و جان من

(*Hăfez.*)

دل ب ر جا | نا ن من | بر د د لو | جا ن من

— ∪ — | — ∪ ∪ — | — ∪ — | — ∪ ∪ —

3. مفتعلن | فا علات | مفتعلن | فا ع or فع

— or ∪ — | — ∪ ∪ — | ∪ — ∪ — | — ∪ ∪ —

صبر و ظفر هر دو دوستان قدیمند .·. بر اثر صبر نوبت ظفر آید

(*Hăfez.*)

صب ر ظ فر	هر د دو س	تا ن ق دی	من د
— ∪ ∪ —	— ∪ — ∪	— ∪ ∪ —	— ∪
بر ا ث ری	صب ر نو ب	تي ظ ف را	يد
— ∪ ∪ —	— ∪ — ∪	— ∪ ∪ —	—

97. XI.—بحر خفیف. *Khafeef.*

Perfect.— فاعلاتن | مستفعلن | فاعلاتن

— ∪ — — | — — ∪ — | — ∪ — —

NOTE.—The perfect form of *Khafeef* is entirely out of use. Its imperfect forms are employed in its place.

Imperfect Forms.

1. فاعلاتن | مفاعلن | فعلاتن

— ∪ — — | ∪ — ∪ — | ∪ ∪ — —

سبزها نو دمیده یار نیامد

(*Jămi.*)

سب ز ها نو | د می د یا | ر ن یا مد

— ∪ — — | ∪ — ∪ — | ∪ ∪ — —

2. فاعلاتن | مفاعلن | فعلان (∪ ∪ — ∪)

or فعلان (— — ∪)

or فعلن (∪ ∪ —)

or فعلن (— —)

صوفیان در دمي دو عید کنند
عنکبوتان مگس قدید کنند

(*Hakim Sanăee.*)

د ک نن د	د مي د عي	صو ف یا در
⏑ — ⏑ ⏑	— ⏑ — ⏑	— — ⏑ —

هم نبي را وصي وهم داماد

(*Hakim Sanăee.*)

دا ما د	و صی و هم	هم ن بی را
⏑ — —	— ⏑ — ⏑	— — ⏑ —

شاه سنجر که کمترین خدمش
در جهان پادشه نشان باشد

(*Anvari.*)

خ د مش	ک کم ت ري	شا ه من جر
— ⏑ ⏑	— ⏑ — ⏑	— — ⏑ —
با شد	د شه ن شا	در ج ها پا
— —	— ⏑ — ⏑	— — ⏑ —

3.	// فعلان ⏑ — ⏑ ⏑	مفاعلن — ⏑ — ⏑	فعلاتن — — ⏑ ⏑
or	// فعلن — ⏑ ⏑		
or	⏑/ فعلان ⏑ — —		
or	⏑/ فعلن — —		

در میخانه بسته اند دگر

(*Hăfez.*)

د د گر	ن بس ت ان	د ر می خا
— ⏑ ⏑	— ⏑ — ⏑	— — ⏑ ⏑

تو و طوبي و ما و قامت يار

(*Hăfez.*)

ت و طو بی | و ما و قا | م ت یا ر

⏑ ⏑ — — | ⏑ — ⏑ — | ⏑ ⏑ — ⏑

نکند دوست زینهار از دوست

(*Sa'adi.*)

ن ک ند دو | س زي ن ها | رز دو س

⏑ ⏑ — — | ⏑ — ⏑ — | — — ⏑

نر فراوان نر اندکي باشد .·. يکي اندر يکي يکي باشد

(*Hakim Sanăee.*)

ن ف را وا | ن ان د کی | با شد

⏑ ⏑ — — | ⏑ — ⏑ — | — —

NOTE.—The first of the imperfect forms is not so common as the last two.

98. XII.—بحر مضارع. *Mozăre.*

Perfect.	مفا عیلن	فا علا تن	مفا عیلن	فا علا تن
	⏑ — — —	— ⏑ — —	⏑ — — —	— ⏑ — —

NOTE.—The perfect form of *Mozăre* is out of use.

Imperfect Forms.

1. مفعول | فا علا تن | مفعول | فا علا تن

— — ⏑ | — ⏑ — — | — — ⏑ | — ⏑ — —

زان یار دلنوازم شکریست باشکایت

(*Hăfez.*)

زا یا ر | دل ن وا زم | شک ری س | با ش کا یت

— — ⏑ | — ⏑ — — | — — ⏑ | — ⏑ — —

2.

فا علا ن	مفا عیل	فا علا ت	مفعول
⏑ — ⏑ —	⏑ — — ⏑	⏑ — ⏑ —	⏑ — —
or فا علن			
— ⏑ —			

ساقي بيار باده كه ماه صيام رفت

(*Hăfez.*)

یا م رف ت	ک ما ہی ص	یا ر با ده	ساقی ب
⏑ — ⏑ —	⏑ — — ⏑	⏑ — ⏑ —	⏑ — —

در بزم عيش يكدو قدح دركش وبرو

(*Hăfez.*)

شوب رو	ق دح دو ک	عي ش يک ده	در بز م
— ⏑ —	⏑ — — ⏑	⏑ — ⏑ —	⏑ — —

3.

مفا عیلن	فا علا ت	مفعول
— — — ⏑	⏑ — ⏑ —	⏑ — —

هم طبع او چو تيشه خراشنده

هم خوي او برنده چو منشارش

(*Khăqăni.*)

خ را شن ده	او چ تي ش	هم طب ع
— — — ⏑	⏑ — ⏑ —	⏑ — —

4.

فا علا تن	مفا عیل	مفعول
— — ⏑ —	⏑ — — ⏑	⏑ — —

تا ملك جهانرا مدار باشد .·. فرماندهٔ آن شهر يار باشد

(*Anvari.*)

دا ر با شد	ج ها را م	تا مل ک
— — ⏑ —	⏑ — — ⏑	⏑ — —

5. مفعول مفا عیل | فا علا ن

— — ⏑ | ⏑ — — ⏑ | — ⏑ — ⏑

کو آصف جم گو بیا ببین .·. بر تخت سلیمان راستین

(*Anvari.*)

کو آ ص | ف جم گو ب | یا ب بي ن

— — ⏑ | ⏑ — — ⏑ | — ⏑ — ⏑

NOTE.—Of the imperfect forms of *Mozăre*, forms Nos. 1 and 2 are in general use.

99. XIII.— بحر مقتضب. *Moqtazab.*

Perfect.— مستفعلن | مفعو لا ت | مستفعلن | مفعو لا ت

— ⏑ — — | ⏑ — — — | — ⏑ — — | ⏑ — — —

NOTE.—The perfect form of *Moqtazab* is entirely unknown to the Persian poets.

Imperfect Forms.

1. مفتعلن | فا علا ت | مفتعلن | فا علا ت

— ⏑ ⏑ — | ⏑ — ⏑ — | — ⏑ ⏑ — | ⏑ — ⏑ —

بگذر اي نسیم صبا صبحدم بطرف چمن

بگ ذ ري ن | سي م ص با | صب ح دم ب | طر ف چ من

— ⏑ — ⏑ | — ⏑ ⏑ — | — ⏑ — ⏑ | — ⏑ ⏑ —

2. مفعولن | فا علا ت | مفعو لن | فا علا ت

— — — | ⏑ — ⏑ — | — — — | ⏑ — ⏑ —

اي نگار سیمین بر براسیر خود بنگر

اي ن گا ر | سي مي بر | بر ا سي ر | خد بن گر

— ⏑ — ⏑ | — — — | — ⏑ — ⏑ | — ⏑ —

NOTE.—The said imperfect forms, too, are not common. In fact no form (perfect or imperfect) of this metre is employed by great poets in their works. Minor poets of little fame have composed a verse or two simply by way of illustration in their works on prosody.

100. XIV.—بحر مجتث. *Mojtas.*

Perfect.	فا علا تن	مستفعلن	فا علا تن	مستفعلن
	— — ⏑ —	— ⏑ — —	— — ⏑ —	— ⏑ — —

NOTE.—The perfect form of *Mojtas* is entirely out of use.

Imperfect Forms.

1.	فعلا تن	مفا علن	فعلا تن	مفا علن
	— — ⏑ ⏑	— ⏑ — ⏑	— — ⏑ ⏑	— ⏑ — ⏑

درخت شد دم طاؤس و باغ شد پر طوطي

ز حلق بلبل باید گشود خون کبوتر

(*Selmăn.*)

طوطي ر پ	شد غ با س	وو طا م د	شد ت رخ د
— — ⏑ ⏑	— ⏑ — ⏑	— — ⏑ ⏑	— ⏑ — ⏑

2. فعلا ن ⏑ — ⏑ ⏑	مفا علن — ⏑ — ⏑	فعلا تن — — ⏑ ⏑	مفا علن — ⏑ — ⏑
or فعلن — ⏑ ⏑			
or فعلا ن ⏑ — —			
or فعلن — —			

بگرد بر سرم اي آسياي دور زمان

(*Sa'adi.*)

ب گر د بر | س ر مي ا | س يا ي دو | ر ز ما ن

ᴗ — ᴗ ᴗ | — ᴗ — ᴗ | — — ᴗ ᴗ | — ᴗ — ᴗ

ندانمت كه چه گويم تو هر دو چشم مني

(*Sa'adi.*)

ن دا ن مت | ك چ گو يم | ت هر د چش | م م ني

— ᴗ ᴗ | — ᴗ — ᴗ | — — ᴗ ᴗ | — ᴗ — ᴗ

وفا كنيم و ملامت كشيم و خوش باشيم

كه در طريقت ما كافريست رنجيدن

(*Hăfez.*)

و فا ك ني | م م لا مت | ك شي م خش | با شي م

ᴗ — — | — ᴗ — ᴗ | — — ᴗ ᴗ | — ᴗ — ᴗ

ك در ط ري | ق ت ما كا | ف ري س رن | جي دن

— — | — ᴗ — ᴗ | — — ᴗ ᴗ | — ᴗ — ᴗ

NOTE.—Of the two imperfect forms of *Mojtas* the form No. 2 is most generally employed.

101. XV.—بحر متقارب. *Motaqareb.*

Perfect.— فعولن | فعولن | فعولن | فعولن

— — ᴗ | — — ᴗ | — — ᴗ | — — ᴗ

چو از نعمت حق شود بنده غافل

خداوند بروي بلائي فرستد

تو گوئي بلا نعمتي هست ديگر

كه عاقل ز بيمش خدا را پرستد

(*Qă'ăni.*)

چ از نع | م تي حق | ش ود بن | د غا فل

— — ᴗ | — — ᴗ | — — ᴗ | — — ᴗ

Imperfect Forms.

1. فعولن | فعولن | فعولن | فعول or فعل

⏑ — — | ⏑ — — | ⏑ — — | ⏑ — ⏑ or ⏑ —

میازار موري که دانه کش است
که جان دارد و جان شیرین خوش است
سیاه اندرون باشد و سنگدل
که خواهد که موري شود تنگدل

(*Ferdowsi.*)

م یا زا | ر مو ري | ک دا نه | ک شس ت

⏑ — — | ⏑ — — | ⏑ — — | ⏑ — ⏑

س یا هن | د رو با | ش دو سن | گ دل

⏑ — — | ⏑ — — | ⏑ — — | ⏑ —

2. فعلن | فعولن | فعلن | فعولن or فعولان

— — (⏑⏑) | ⏑ — — | — — (⏑⏑) | ⏑ — — or ⏑ — — ⏑

جانا چگویم شرح فراقت

(*Hăfez.*)

جا نا | چ گو يم | شرحی | ف را قت

— — | ⏑ — — | — — | ⏑ — —

آئین تقوي ما نیز دانیم ∴ اما چه چاره با بخت گمراه

(*Hăfez.*)

ا ئي | ن تق وي | ما ني | ز دا نی م

— — | ⏑ — — | — — | ⏑ — — ⏑

3. فعول | فعلن | فعول | فعلن

⏑ — ⏑ | — — (⏑⏑) | ⏑ — ⏑ | — — (⏑⏑)

گرم بخواني ورم براني .·. دل حزين رابجاي جاني

گ رم ب | خا ني | و رم ب | را نی

NOTE.—Of the imperfect forms of the metre *Motaqăreb* No. 1 is very common. Next to it in use is the perfect form.

102. XVI.—بحر متدارك. *Motadărek.*

Perfect.— فاعلن | فاعلن | فاعلن | فاعلن

حسن و لطف ترا بنده شد مهر و مه
(*Saifi.*)

حس ن لط | في ت را | بن د شد | مه ر مه

Imperfect Forms.

1. فعلن | فعلن | فعلن | فعلن

چو رخت نبود گل باغ ارم
(*Selman-e-Savaji.*)

چ ر خت | ن ب ود | گ ل با | غ ا رم

2. فعلن | فعلن | فعلن | فعلن

تاكي ما را درغم داري .·. تاكي آري برمن خواري
(*Jămi.*)

تا كي | ما را | در غم | دا ري

3. فعلن | فعلن | فعلن | فعلن
— ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — —

در راه خدا قدمي نزدي .·. بر لوح وفا رقمي نزدي

(*Shaik Bahai.*)

ن ز دي | ق د مي | ه خ دا | در را
— ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — —

4. فعل | فاعلن | فعل | فاعلن
— ⏑ | — ⏑ — | — ⏑ | — ⏑ —

سنبل سيه برسمن مزن .·. لشكر حبش برختن مزن

(*Jămi.*)

م زن | برس من | س يه | سن ب لي
— ⏑ | — ⏑ — | — ⏑ | — ⏑ —

5. فاعلن فعول | فاعلن فعول | فاعلن فعول | فاعلن فعول
⏑ — ⏑ — ⏑ — | ⏑ — ⏑ — ⏑ — | ⏑ — ⏑ — ⏑ — | ⏑ — ⏑ — ⏑ —

فعل | فعل | فعل | فعل
— ⏑ | — ⏑ | — ⏑ | — ⏑

*يار كي مراست رند و بذله گو شوخ و دلربا خوب
و خوش سرشت [بهشت
طره اش عبير پيكرش حرير عارضش بهار طلعتش

(*Qa'anee.*)

ش رس ت | خوب خش
⏑ — ⏑ | — ⏑ —

ر با | شوخ د ل | ل گو | رن د بذ | م راس | يا ركي
— ⏑ | — ⏑ — | — ⏑ | — ⏑ — | ⏑ — ⏑ | — ⏑ —

ب ها ر | عارضش | ح ري ر | پيك رش | ع بي ر | طره اش
⏑ — ⏑ | — ⏑ — | ⏑ — ⏑ | — ⏑ — | ⏑ — ⏑ | — ⏑ —

ب هش ت | طل ع تش
⏑ — ⏑ | — ⏑ —

* This is an exception to the established rule that a distich in متدارك requires eight times فاعلن — In this couplet there are sixteen feet.

NOTE.—All the forms of the metre *Motadărek* are not very common.

103. XVII.—بحر قريب. *Qareeb.*

Perfect.— فا علا تن	مفا عيلن	مفا عيلن
— — ⏑ —	— — — ⏑	— — — ⏑

NOTE.—No verse in the perfect *Qareeb* is to be found.

Imperfect Forms.

1.	فا علا تن	مفا عيل	مفا عيل
	— — ⏑ —	⏑ — — ⏑	⏑ — — ⏑

خداوند جهانبخش شاه عادل
شهنشاه جوان بخت راي كامل
(*Saifi.*)

شا ه عا د ل	ج ها بخ ش	خ دا ون د
— — ⏑ —	⏑ — — ⏑	⏑ — — ⏑

2.	فا علا تن	مفا عيل	مفعول
	— — ⏑ —	⏑ — — ⏑	⏑ — —

تا طبع رهي بر قرار باشد
(*Saifi.*)

را ر با شد	ر هي بر ق	تا طب ع
— — ⏑ —	⏑ — — ⏑	⏑ — —

NOTE.—Though the metre *Qareeb* is an invention of the Persians, it is very seldom used by them.

104. XVIII.—بحر جديد. *Jadeed.*

Perfect.— مستفعلن	فا علا تن	فا علا تن
— ⏑ — —	— — ⏑ —	— — ⏑ —

NOTE.—No verse is to be found in the perfect *Jadeed.*

Imperfect Form.

فعلا تن | فعلا تن | مفا علن

— — ⏑ ⏑ | — — ⏑ ⏑ | — ⏑ — ⏑

چہ قدت گرچہ صنوبر کشد سري

نبود چون قد سروت صنوبري

(*Saifi.*)

چ ق د ت گر | چ ص نو بر | ک شد س ري

— — ⏑ ⏑ | — — ⏑ ⏑ | — ⏑ — ⏑

NOTE.—This metre, too, like the *Qareeb,* is seldom used.

105. XIX.—بحر مشاکل. *Moshakel.*

Perfect.— فا علا تن | مفا عيلن | مفا عيلن

— — ⏑ — | — — — ⏑ | — — ⏑

NOTE.—No verse is found in the perfect *Moshakel.*

Imperfect Form.

فا علا ت | مفا عيل | مفا عيل

⏑ — ⏑ — | ⏑ — — ⏑ | ⏑ — — ⏑

يا رغم شده ام در شب ديجور

زان سبب کہ نشد روز مکن دور

يا رغم ش | د ام در ش | ب دي جو ر

⏑ — ⏑ — | ⏑ — — ⏑ | ⏑ — — ⏑

NOTE.—The metre *Moshakel* also, like *Qareeb* and *Jadeed,* is not in common use.

12

The Metres of Robăee رباعي.*

106. *Robăee* (Tetrastich) is the shortest of all the kinds of Persian poetry. It is an invention of the Persians, who seem to be very fond of it, because all their poets have tried their hands in this sort of composition. It consists, as the term itself indicates, of neither fewer nor more than four hemistichs, the first, the second, and the last of which have the same rhyme. The third hemistich may or may not rhyme with the rest.

Several writers on prosody have, in mistake, supposed *Robăee* to be the same as دوبيتي (a quatrain) from the equal number of verses both these kinds of poems contain. *Robăee* is a piece of poetry composed in one particular form of the metre *Hazaj*, viz., مفعول - مفاعلن - مفاعيلن - فاع or فع which is the measure of the Arabic verse لاحول و لا قوة الا بالله. But *Do-baiti*, though it consists of four hemistichs, is never composed in the metre of *Robăee*. When the Arabs came to know of *Robăee*, they gave it an Arabic name, from the number of *baits* it contained, which is rendered into Persian as دوبيتي. But that piece of poetry which the Persians call *Do-baiti* is quite different from *Robăee*, because it is composed in every other metre but that of the *Robăee*. The following is an instance of دوبيتي.

* رباعي from اربعه four.

اگر آئي بجانت وا نوازم ∴ وگر نائي ز هجرانت گدازم
بیا دردیکه دارتي بر دلم نه ∴ بمیرم یا بسوزم یا بسازم

(*Bălă Taher.*)

Students will soon find from the above instance that a *Do-baiti* resembles a *Robăee* in the rhyme and number of verses, but differs from it in metre.

The said particular form of the metre *Hazaj* in which the *Robăee* is composed is supposed by many to have twenty-three other species, all of which they have divided into two classes, each having twelve kinds. The twelve *Robăee* metres of the first class have مفعول for their first foot; and the twelve *Robăee* metres of the second class have مفعولن for their first foot.

107. Class I., beginning with مفعول.

1.	فع —	مفاعیلن — — — ⏑	مفاعلن — ⏑ — ⏑	مفعول ⏑ — —
2.	فاع ⏑ —	مفاعیلن — — — ⏑	مفاعلن — ⏑ — ⏑	مفعول ⏑ — —
3.	فعل — ⏑	مفاعیل ⏑ — — ⏑	مفاعلن — ⏑ — ⏑	مفعول ⏑ — —
4.	فعول ⏑ — ⏑	مفاعیل ⏑ — — ⏑	مفاعلن — ⏑ — ⏑	مفعول ⏑ — —
5.	فع —	مفعولن — — —	مفاعیلن — — — ⏑	مفعول ⏑ — —
6.	فاع ⏑ —	مفعولن — — —	مفاعیلن — — — ⏑	مفعول ⏑ — —

7.	فعل —∪	مفعول ∪——	مفاعیلن ———∪	مفعول ∪——
8.	فعول ∪—∪	مفعول ∪——	مفاعیلن ———∪	مفعول ∪——
9.	فع —	مفاعیلن ———∪	مفاعیل ∪——∪	مفعول ∪——
10.	فاع ∪—	مفاعیلن ———∪	مفاعیل ∪——∪	مفعول ∪——
11.	فعل —∪	مفاعیل ∪——∪	مفاعیل ∪——∪	مفعول ∪——
12.	فعول ∪—∪	مفاعیل ∪——∪	مفاعیل ∪——∪	مفعول ∪——

108. CLASS II., beginning with. مفعولن

1.	فع —	مفاعیلن ———∪	فاعلن —∪—	مفعولن ———
2.	فاع ∪—	مفاعیلن ———∪	فاعلن —∪—	مفعولن ———
3.	فعل —∪	مفاعیل ∪——∪	فاعلن —∪—	مفعولن ———
4.	فعول ∪—∪	مفاعیل ∪——∪	فاعلن —∪—	مفعولن ———
5.	فع —	مفعولن ———	مفعولن ———	مفعولن ———
6.	فاع ∪—	مفعولن ———	مفعولن ———	مفعولن ———
7.	فعل —∪	مفعول ∪——	مفعولن ———	مفعولن ———

8.	فعول ⏑ — ⏑	مفعول ⏑ — —	مفعولن — — —	مفعولن — — —
9.	فع —	مفاعيلن — — — ⏑	مفعول ⏑ — —	مفعولن — — —
10.	فاع ⏑ —	مفاعيلن — — — ⏑	مفعول ⏑ — —	مفعولن — — —
11.	فعل — ⏑	مفاعيل ⏑ — — ⏑	مفعول ⏑ — —	مفعولن — — —
12.	فعول ⏑ — ⏑	مفاعيل ⏑ — — ⏑	مفعول ⏑ — —	مفعولن — — —

109. On a careful examination of all the above *Robăee*-metres we find that they are of but one kind coming in different forms. None of them contains fewer than twenty and more than twenty-one letters. It is on account of the long or short syllables only that they seem to differ from one another. For instance, the form No. 1, Class I., viz:—

فع	مفاعيلن	مفاعلن	مفعول
—	— — — ⏑	— ⏑ — ⏑	⏑ — —
12	11 10 9 8	7 6 5 4	3 2 1

has got the eleventh syllable long; if we split it into two short syllables, we get—

نفع	مفاعيل	مفاعلن	مفعول
— ⏑	⏑ — — ⏑	— ⏑ — ⏑	⏑ — —
13 12	11 10 9 8	7 6 5 4	3 2 1

But as we have no such form as نفع we use فعل instead. The form then will stand as—

فعل	مفاعيل	مفاعلن	مفعول
— ⏑	⏑ — — ⏑	— ⏑ — ⏑	⏑ — —

This is the form No. 3, Class I.

Again, in the form No. 1, Class I., viz:—

فع	مفا عیلن	مفا علن	مفعول
—	— — — ⏑	— ⏑ — ⏑	⏑ — —
12	11 10 9 8	7 6 5 4	3 2 1

if we convert the syllables Nos. 6, 7, and 8, which are short, long, and short respectively, into two long syllables, we get—

فع	فا عیلن	مفا علنم	مفعول
—	— — —	— — — ⏑	⏑ — —
11	10 9 8	7 6 5 4	3 2 1

But as there are no such forms as مفاعلنم and فاعیلن, مفاعیلن and مفعولن are used in their place. The form then will stand as—

مفعول مفاعیلن مفعولن فع

This is the form No. 5, Class I.

From the above two instances students will be quite convinced that there is but one form, viz:—

مفعول مفاعلن مفاعیلن فع or فاع

peculiar to *Robăee,* though it often comes under twenty-four different veils. The following are a few instances of *Robăee*:—

رباعی

در دهر هرانکه نیم نانی دارد
وز بهر نشست آستانی دارد
نه خادم کس بود نه مخدوم کسی
گو شاد بزی که خوش جهانی دارد

(*Hakeem Khayyam.*)

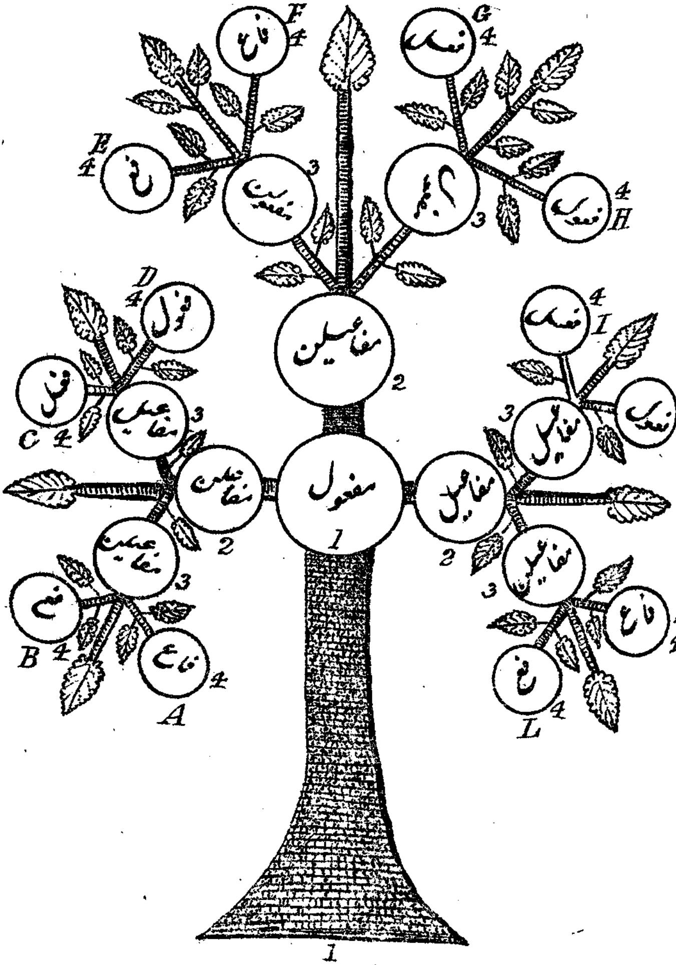
رد	م نا ني دا	ه را ک ني	در ده ر
—	— — — ⏑	— ⏑ — ⏑	⏑ — —
فع	مفاعیلن	مفاعلن	مفعول

رباعي

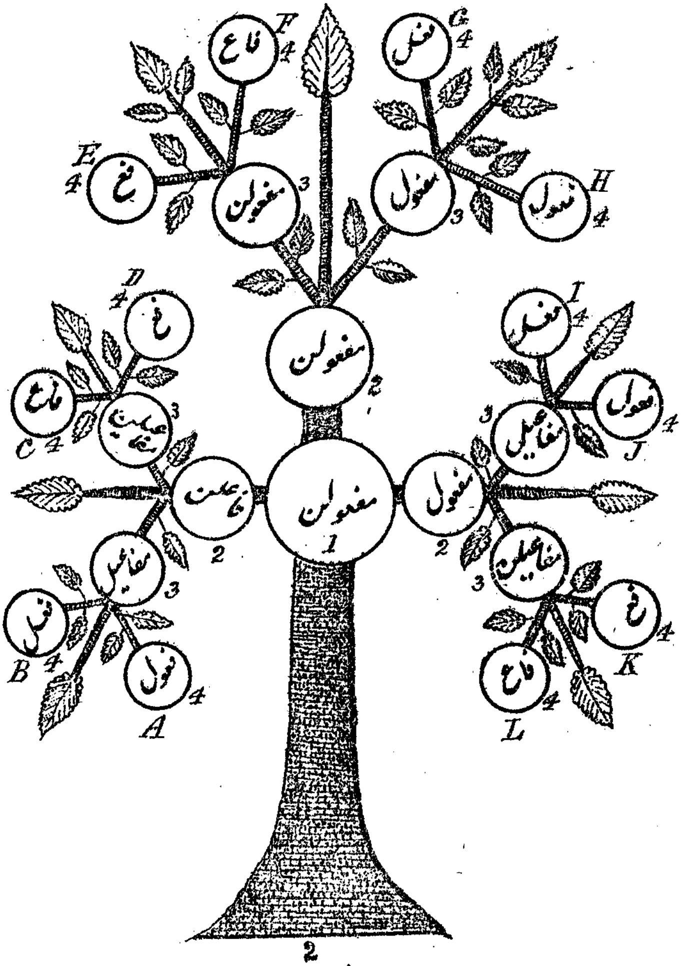
در عشق نه پیدا و نه پنهانم من
چیزي عجبم نه جسم و نه جانم من
في الجمله نه کافر نه مسلمانم من
در هرچه نگاه میکنم آنم من
(*Attăr.*)

گر ره بخدا جوئي در گام نخست
نقش خودي از صفحهٔ جان باید شست
گمگشته زتو گوهر مقصود و تو خود
تا گم نشوي گم شده نتواني جست
(*Neshăt.*)

110. Khăja Hasan Qattan, of Khorasan, has arranged all the species of the *Robăee*-metre in two trees (اشجار), each containing twelve kinds. One of the trees is called شجرهٔ اخرب, because the first foot of all the twelve kinds contained in it is مفعول which is called اخرب; the other is called شجرهٔ اخرم, because the first foot of all the twelve kinds comprised in it is مفعولن which is termed اخرم. As the trees are, in our opinion, sufficiently clear and explicit, we cannot decline space to them in this little work. With the view, therefore, of making the *Robăee*-metres more intelligible to our students, we give both the trees.



شجرهٔ اخرب



2
شجرهٔ اخرم

The Rhyme. قافیہ*

111. The قافیہ or rhyme consists of a certain number of letters which are repeated in different words at the end of every hemistich or distich in a poem.

Consonants of the قافیہ.

112. روي *Rawi,* is that principal consonant, upon which the rhyme depends. There are eight other letters that are joined to *Rawi,* four before and four after it. This assertion then enables us to conclude that the *Qăfiya* in Persian never contains more than nine letters.

The four letters prefixed to *Rawi* are named ردف *Redf,* قید *Qaid,* تاسیس *Ta'sis,* and دخیل *Dakheel.* The four letters affixed to *Rawi* are technically termed وصل *Wasl,* خروج *Khorooj,* مزید *Mazeed,* and نائره *Năyara.*

113. *Redf* is the name given to the unaccented يـ — و — ا coming immediately before *Rawi.*

بعد اصحاب حیدر کرار .·. گشت بردین مصطفي سالار

(*Sa'năee.*)

ہرچہ آورد از عدم حق در وجود
جملہ افتادند پیشش در سجود

(*Attăr.*)

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* قافیہ is derived from قفو 'to follow.'

گفت هنگام نماز آخر رسید
سوي مسجد زود مي باید دوید
(*Jalal'oddin Roomi.*)

In the first couplet کرار and سالار are rhyming words, where the last ر is the *Rawi* letter and the *alef* preceding it is the *Redf;* in the second couplet وجود and سجود are rhyming words, where the last د is the *Rawi* letter and the و preceding it is the *Redf;* and in the third couplet رسید and دوید are rhyming words, where the last د is the *Rawi* letter and the ي preceding it is the *Redf.*

Sometimes an unaccented letter intervenes the *Redf* and the *Rawi* letters:—

چون بدریا میتواني راه یافت
سوي یک شبنم چرا باید شتافت
(*Attăr.*)

کي کران گیرد ز رنج دوست دوست
رنج مغز و دوستي اورا چو پوست.
(*Jalăl'oddin Roomi.*)

وزیري کو جاه من آبش بریخت
بفرسنگ باید ز مکرش گریخت
(*Sa'adi.*)

In the first couplet, ف intervenes ت the *Rawi* and ا the *Redf* of the rhyming words یافت and شتافت; in the second, س intervenes ت the *Rawi* and و the *Redf* of the rhyming words دوست and پوست; and in the last خ intervenes ت the *Rawi* and ي the *Redf* of the rhyming words بر یاخت and گریاخت

In such cases the ا ـِ و or ي is called the principal *Redf* (ردف اصلي), and the letter intervening is called the secondary *Redf* (ردف زائد).

114. *Qaid* is the name given to the unaccented letter, other than the three *Redf* letters, coming immediately before the *Rawi* letter:—

نہ بر اوج ذاتش پرد مرغ وہم

نہ در ذیل وصفش رسد دست فہم

(*Sa'adi.*)

In this distich وہم and فہم are the rhyming words, where م is the *Rawi* letter and ہ the *Qaid* letter. Other instances of rhyming words having the *Qaid* letters are:—مہر and چہر—نصر and عصر—قہر and شہر—صبر and ابر—سرد and مرد—دست and پست &c.

115. *Ta'sis* is the name given to the unaccented *alef* preceding the *Rawi* letter, between which and the *Rawi* there should be a *Dakhcel.*

Dakheel is the name given to the accented letter coming between the *Rawi* and the *Ta'sis* letters;

هر نكتهٔ كه گفتم در وصف آن شمايل
هر كس شنيد گفتا لله در قايل

(*Hăfez.*)

In this couplet, ل is the *Rawi*, the ي accented by the vowel *zir* is the *Dakheel*, and the unaccented *alef* is the *Ta'sis.*

Note.—The *Ta'sis* letter *alef* and the *Redf* letter *alef* should not be confounded with each other. The difference between the two is that the *Ta'sis* letter *alef* is always followed by the *Dakheel* letter which is *accented;* while the *Redf* letter *alef* is always followed either by the *Rawi* or the secondary *Redf* which is always *unaccented.*

116. *Wasl* is the name given to the letter affixed to the *Rawi.*

چو نست حال بستان اي باد نوبهاري
كز بلبلان بر آمد فرياد بيقراري

(*Sa'adi.*)

In the above distich the last ي is the *Wasl* affixed to ر the *Rawi* letter of the two rhyming words بہار and قرار

117. *Khorooj* is the name given to the letter affixed to a *Wasl :*

ما در خلوت بروي غير بر بستيم
از همه باز آمديم وبا تو نشستيم

(*Sa'adi.*)

In the above couplet the last م is the *Khorooj* affixed to ي the *Wasl* letter which is affixed to ت the *Rawi* letter of the rhyming words نشستيم and بستيم.

118. *Mazeed* is the name given to the letter affixed to a *Khorooj.*

حلي عينيه عين الله چه چشمان سياهستش
چه مژگان سنان آسا چه مرد افكن نگاهستش

(*Jămi.*)

In this distich the last ش is *Mazeed* affixed to ت the *Khorooj* letter, the س being the *Wasl* and ه the *Rawi* letter of the rhyming words سياهستش and نگاهستش.

119. *Năyara* is the name given to the letter or letters affixed to a *Mazeed.*

آن مه كه باچشم مهر ديد ستيمش
از جملهٔ نيكوان گزيد ستيمش

(*Jămi.*)

Here the letters م and ش in the words ديد ستيمش

and گزیدستیمش are the *Năyara* letters, ي, the *Mazeed*, ت, the *Khorooj*, س, the *Wasl* and د the *Rawi* letter.

Radeef. ردیف.

120. The reiteration of a word or words after the *Qăfiya* in every hemistich or distich is termed *Radeef.*

شیخ صنعان پیر عہد خویش بود
وز کمالش آنچہ گویم بیش بود
(*Attăr.*)

راه بیرون شدن از ہردو جہانم ہوس است
خیمہ بیرون زدن از کون و مکانم ہوس است
(*Neshăt.*)

In the first couplet بود is *Radeef* and the real rhyming words are خویش and بیش. In the second couplet the two words ہوس and است are *Radeef,* while the real rhyming words are جہانم and مکانم.

Vowels or Accents of the قافیہ.

121. The vowels of the rhyme are six in number, viz., (1) توجیہ *Taoji,* (2) حذو *Hazwa,* (3) رس *Ras,* (4) اشباع *Eshba,* (5) مجري *Mojra,* and (6) نفاذ *Nafăz.*

122. *Taoji* is the name given to the vowel of the letter, other than the nine *Qăfiya* letters, immedi-

ately preceding the unaccented *Rawi.* It must be of the same kind in both the rhyming words in a couplet.

جہاندار و دین پرور و تاجور
کزو تخت جم گشت با زیب و فر

(*Hăfez.*)

In this couplet the vowel *zubar* over the و of the word تاجور and over the ف of the word فر is called *Taojī.*

When the *Rawi* becomes accented on account of the *Wasl* being annexed to it, the *Taoji* may be different.

نیامد در ایّام او بر دلي
نگویم که خاري که برگ گلي

(*Sa'adi.*)

In this couplet ي in both the rhyming words is the *Wasl,* ل, the *Rawi* is accented by *zir,* the *Taoji* below the letter د of دلي is *zir* and that over the letter گ of گلي is *pish.*

123. *Hazwa* is the name given to the vowel over or below the letter preceding the *Redf* or *Qaid:*

شیخ بود اندر حرم پنجاه سال
با مریدان چارصد صاحب کمال

(*Attăr.*)

گفت من بس فارغم از نام و ننگ
شیشهٔ سالوس بشکستم بسنگ

(*Attăr.*)

In the first distich the ل of the rhyming words كمال and سال is the *Rawi,* ا the *Redf,* and the vowel *zabar* over س and م preceding the *Redf* is called *Hazwa.* In like manner, in the second distich, the letter گ in the rhyming words تنگ and سنگ is the *Rawi,* the middle letter ن is the *Qaid,* and the *zabar* over ن and س preceding the *Qaid* is termed *Hazwa.*

Note.—The *Hazwa* before the *Redf* must be of the same kind in both the rhyming words; but the *Hazwa* before the *Qaid* may be of the same or different kind; as in the words شُستن and بَستن.

124. *Ras* is the name given to the vowel of the letter preceding the *Ta'sis.* As the *Ta'sis* letter is always *alef,* the letter preceding it cannot take any other vowel than *zabar,* and consequently the *Ras* is always *zabar.*

Eshba is the name given to the vowel of the *Dakheel* letter.

کشند اینان بدین شکل و شمایل
بدعوی دار یش صف در مقابل
(*Jāmi.*)

Here the ل of شمایل and مقابل is the *Rawi,* the ي and ب are the *Dakheel,* the *zir* below ي and

ب is termed *Eshba,* ا is the *Ta'sis* and the *zabar* over م and ق is called *Ras.*

NOTE.—*Eshba* should always be of the same sort in both the rhyming words, but when the *Rawi* letter becomes accented, in consequence of *Wasl* being annexed to it, it may be different; as in the words برابري and شاطري.

125. *Mojra* is the name given to the vowel of the *Rawi* letter when it is joined with *Wasl.*

صبح است و ژالہ میچکد از ابر بہمني
برگ صبوح ساز و بزن جام یکمني
(*Hăfez.*)

Here the ن in the rhyming words بہمني and یکمني is the *Rawi* joined to ي, the *Wasl,* and the vowel *zir* of the ن is termed *Mojra.*

126. *Nafăz* is the name given to the vowel of the *Wasl,* joined with *Khorooj* as well as of the *Khorooj* and *Mazeed:*

تاچند بسنگلاخ غم افگنیم ∴ وز سنگ ستم شیشۂ دل بشکنیم
(*Jămi.*)

In the rhyming words بشکنیم and افگنیم, the *zabar* over ي, the *Wasl,* joined with م the *Khorooj,* is *Nafăz.* For an instance of the *Nafăz* of the *Khorooj* see the couplet in article No. 119.

Poetical License. ضرورة الشعر.

127. The language of Persian poetry is always brief and pithy. It suggests a deal of meaning in a few words. Besides, to meet the exigencies of the metre, Persian poets, like those of other countries, are obliged to depart from the strict rules of grammar and orthography. Their licenses chiefly consist in—

(1) Abbreviation of words:—

ترا باحقر و مهره فریفتد زیراک
چوحقر بیدل و مغزي چومهره بي سروپا -
(*Khāqāni.*)

شهي كو با ورنگ دارد زمي ∴ كه بي سر نباشد تن آدمي
(*Ferdowsi.*)

منكه داراي جهان سخنم ∴ بنده شاه زمين و زمنم
(*Neshāt.*)

مگو انده خويش با دشمنان ,
كه لاحول گويند شادي كنان
(*Sa'adi.*)

The underlined words are the abbreviated forms of زيراكه — زمين — زما نم and اندوه.

(2) Enlargement of words:—

كف و ساعدش چون كف شير نر
هشيوار و موبد دل و شاه فر
(*Ferdowsi.*)

چوشاه آفریدون و چون کیقباد

(*Ferdowsi.*)

The underlined are the enlarged forms of پشیار and فرویدن

(3) Addition of a meaningless syllable:—

گرچه یکی نماند و یافت گزند
مر ترا من کنون بوم فرزند

(*Saadi.*)

(4) Addition or omission of a *Tashdeed* :—

گرچه سیم و زر زسنگ آید همي
در همه سنگي نباشد زرّ و سیم

(*Sa'adi.*)

The word زر (gold) is always written without any *Tashdeed*, but here the poet, for the sake of the metre, has placed one *Tashdeed* over the letter ر.

بآدمي نتوان گفت ماند این حیوان
مگر دراعه و دستار و نقش بیرونش

(*Sa'adi.*)

The underlined word is always written with a *Tashdeed* over ر; as, درّاعه.

(5) Use of obsolete words, or words having a peculiar meaning:—

چو پرخاش بیني تحمل بیار

(*Sa'adi.*)

بهستیش باید کم خستو شویم

(*Ferdowsi.*)

The underlined words in the above hemistichs are now obsolete.

ای کہ از دفتر عقل آیت عشق آموزی
ترسم این نکته بہ تحقیق ندانی دانست

(*Hăfez.*)

The word ندانی has a peculiar meaning here, it is used in the sense of نتوانی .

(6) Change of syntactical order of words.

(7) Omission of the sign of *Ezăfat* :—

شیخ بود اندر حرم پنجاه سال
با مریدان چار صد صاحب کمال

(*Attăr.*)

The expression مریدان چار صد is grammatically wrong, it ought to be چار صد مرید . Again صاحب کمال ought to be صاحبِ کمال .

(8) Accenting the unaccented letter :—

پیل کو تا کَتَف و بازوِ گردان بیند

(*Sa'adi.*)

The word کتف is pronounced *Ketf* and not *Kataf* as it is written here. The sign of *Ezăfat* ought to be ي between the words بازو and گردان and not *zir*

which is placed at the end of بازر on account of preserving the metre.

Poetical Composition. نظم .

128. The last important point to be noticed on the subject of prosody is the different kinds of poetical compositions. They are of nine kinds, viz:—

(1) قصيدة *Qasida*.
(2) قطعہ *Qat'a**.
(3) مسمط *Mosammat*.
(4) غزل *Ghazal*.
(5) ترجيع *Tarji'*.
(6) مثنوي *Masnavi*.
(7) مستزاد *Mostazād*.
(8) رباعي *Robāee*.
(9) فرد or بيت *Bait* or *Ferd*.

(1) *Qasida* (Idyllium) derived from قصد, 'to intend to go to somebody,' is one of the longest kinds of poetry in Persian. Its subject is the praise of eminent persons interspersed with moral or religious reflections. The praise is generally preceded by a description of spring, garden, or the approach of the عيد (new year). The introductory part of the *Qasida* is termed تغزل, and the poet's sudden shift from the تغزل *Taghazzol* to the object of his praise is called گريز. The first two hemistichs always rhyme together and the same rhyme is repeated throughout the poem at the end of every second hemistich. The

* It is also pronounced as '*Ket'a.*'

first couplet of the poem, containing the two rhyming hemistichs, with which the poem commences, is called مطلع* *Matla*, the 'beginning,' and the last couplet is called مقطع† *Maqta*, the 'end.' The opinion of the Persians as to the exact number of distichs contained in a *Qasida* is divided. Some hold that it should not be fewer than thirteen and more than one hundred and twenty: others maintain, it should not be fewer than thirty-one and more than ninety-nine. But we find in one of the works of Sa'adi styled قصايد فارسي, a *Qasida* containing fewer than seventeen distichs; and in the work of Qă'ăni,‡ one of the latest poets of great eminence, we find *Qasidas* of two hundered distichs. Generally, *Qasidas*, having any number of distichs between seventeen and seventy, are much approved of. As these poems are always read in the presence of great personages for whom they may be composed, they ought not to be so long as to tire the patience of the hearers. A *Qasida* can be composed in any metre.

(2) *Qat'a*, derived from قطع 'to cut,' is a fragment of poetry, consisting of two or more than two distichs. It has no *Matla*, and the rhyme in the second hemistich of every couplet contained in it is the same as the rhyme of the second hemistich of the first couplet. It can be composed in any metre.

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* Literally means the 'place of rising,' from طلع 'to rise.'

† Literally signifies the 'place of cutting,' from قطع 'to cut.'

‡ This poet is celebrated for his *Qasidas* only.

(3) *Mosammăt,* derived from تسمیط, 'to string pearls,' is also one of the longest species of poetry in Persian like the *Qasida.* Its subject is generally the praise of eminent persons introduced by some description of gardens in spring, autumn, &c., or the celebration of the new year.

This poem is of two kinds: The first kind is composed after the style of a *Qasida* having couplets arranged one under the other. It has also, like a *Qasida,* the *Matla* with two rhyming hemistichs. But each of the remaining distichs has double rhymes—the two halves of the first hemistich and the first half of the second hemistich rhyme together, and the remaining half of every second hemistich has the prevailing rhyme of the poem. As these poems are generally long, we give a few distichs only to show its structure from Manoochehri and Qă'ăni :—

برخیز هان ای جاریه می در فکن در باطیه
آراسته کن مجلسی از بلخ تا ارمینیه
آمد خجسته مهرگان جشن بزرگ خسروان
نارنج و نارو ارغوان آورد از هر ناحیه

گلنارها بیرنگها شاهسپرم بیچنگها
گلزارها چون کنگها بستانها چون اودیه

لاله نروید در چمن بادام نگشاید دهن
نه شبنم آید بر سمن نه بر شگوفه اندیه

نرگس همي در باغ در چون صورتي در سیم و زر
وانشاخهاي مورد تر چون گیسوي پرغالیه

(Manoochehri.)

نسیم خلد میوزد مگر ز جویبارها
که بوي مشک میدهد هواي مرغزارها

فراز خاک و خشتها دمیده سبز کشتها
چه کشتها بهشتها نه ده نه صد هزارها

بچنگ بسته چنگها بناي هشته زنگها
چکاوها کلنگها تذروها هزارها

زناي خویش فاخته دوصد اصول ساخته
ترانها نواخته چو زیر و بم تارها

زخاک رسته لالها چو بسدین پیالها
ببرگ لاله ژالها چو در شفق ستارها

فکنده اند همهمه کشیده اند زمزمه
بشاخ سروبن همه چه کبکها چه سارها

(Qă'ăni.)

The second kind of مسمط consists of several stanzas of five or six hemistichs, all of which, when taken separately, differ in rhyme, though they are of the same metre. Only the last hemistichs of all the stanzas have a common rhyme. Other hemistichs, except the last, in every stanza rhyme with one another. *See* Appendix II., Poems I. and II.

Writing *Mosammăts* undoubtedly requires a great command over the language as well as a high poetic genius. Though many poets have attempted to write this kind of poetry, Manoochehri is the poet who can be said to have carried the palm of excellence.

(4) *Ghazal,* derived from مغازلت "to make love with women, and to converse with them," is a kind of poetry having for its subjects human or divine love and wine. It often gives a picture of the sufferings of the despairing lover in consequence of the indifference of the object of his love; it gives a description of the beauties of the flowers of gardens in spring, and the warbling of the nightingales therein; the whole interspersed with morality, heavy strictures upon the superstitious doctrines of the hypocritical clergy, with some allusion to the loss of a relative or patron of the poet as well as to his own abject condition. It does not consist of fewer than five distichs, nor does it exceed seventeen. It has the *Matla* having two hemistichs rhyming with each other and the same rhyme is repeated at the end of every second hemistich throughout the poem.

It has also the *Maqta* in which the poet contrives to introduce his own poetic name called تخلص *Takhallos.* Sometimes the *Takhallos* is used in the couplet preceding the *Maqta* (*vide* Sa'adi's work called غزليات قديم).

(*a*) Poets generally compose a series of *Ghazals* and *Qasidas* in as many classes as there are letters in the alphabet, the first class rhyming with *alef,* the second with *ba* and so on. The book containing all the kinds of poems composed by a poet is called ديوان *Diwăn.*

(*b*) *Takhallos* is the *nom de plume* which almost all the Persian poets assume as a mark of distinction and use in their poems, particularly the *Ghazals.* Generally, they adopt their poetical *sobriquet* from (1) the names of rulers who patronize them, as Shaikh Maslahoddin Sa'adi assumed his poetical title of Sa'adi from Atabak Sa'ad ben Zanghi, who reigned over Fars; or poet Manoochehri, whose name is Ab'onnajm Ahmad, assumed the name of Manoochehri from Amir Manoochehr'ebn-e-Shamso'lma'ăli; (2) from their own occupation, as Hakeem Omar,e-Khayyam, whose occupation in the early life was of a Khayyam, a tent-maker; (3) from their own name, as Amir Khosraw,e-Dehlavi took his poetic name Khosrow; and (4) from their birth-place, as Mawlănă Noor'oddin Abd'orrahman Jămi, who assumed his poetical sobriquet from Jam, a place in Khorasan, where he was born.

(5) *Tarji* (derived from رجع 'to bring back,' 'to repeat') is a long poem resembling a *Qasida*, but divided into several stanzas of the same metre but different rhymes, each containing a number of distichs, varying generally from five to eleven though even more than eleven distichs are found in a stanza. Just as in a *Qasida* or *Ghazal*, the first two hemistichs of each stanza rhyme, and the same rhyme is repeated at the end of every second hemistich throughout the stanza. The subject of the poem is the praise of some eminent person or a description of the beauty and love of a beloved object. At the end of each stanza there is an extra distich of the same metre but different rhyme, always bearing connection with the last distich of the stanza in meaning. Each of the stanzas is termed خانہ and the extra distich coming at the end of the خانہ is called بند. When the extra distich of one particular rhyme is repeated at the end of each of the stanzas, the whole poem is called ترجیع بند (the poem of the repeated *band*); but when it is of a different rhyme and is not repeated at each stanza, but each of the stanzas has at the end an extra distich of its own, the poem is called ترکیب بند (the poem of the mixed *bands*). For illustrations, see Appendix II., Poems III. IV. V.

(6) *Masnavi* (belonging to مثنی from اثنین two and two) is a kind of poetry composed of distichs of the same measure, each containing a pair of rhymes. This kind of poetry is generally made use

of in writing narratives, histories, fables, and stories. There is no limit as to the number of its distichs. *Boostăn* of Sa'adi, *Shahnăma* of Ferdowsi, *Yoosofwa Zolaikhă* of Jami, *Pandnăma* and *Manteq'ol-Tair* of Attăr, *Masnavi* of Jalăl'oddin Roomi, *Hadika* of Sanăee, *Sekandarnăma* of Nezămi, &c., are all called *Masnavi*.

(7) *Mostazăd* (increased) is a kind of poem resembling a *Ghazal*, each hemistich of which is increased by a piece of prose. The first two hemistichs, as well as the pieces of prose at their end rhyme together, and the same rhyme is repeated at the end of every second hemistich throughout the poem. The following few distichs from the *Mostazád* of *Roomi* will show very well the structure of the poem.

هرلحظه بشكل آن بت عيار برآمد　　دل برد ونهان شد
هردم بلباس دگر آن يار بر آمد　　گه پير وجوان شد
گه نوح شد و كرد جهاني بدعا غرق　　خود رفت بكشتي
گه گشت خليل وز در نار برآمد　　آتش گل ازان شد
يوسف شد واز مصر فرستاد قميصي　　آن جلوه گر عالم
در ديدۀ يعقوب چوانوار برآمد　　تا ديده عيان شد
يونس شد ودربطن سمك رفت بدريا　　از بهر طهارت
موسي شده جويندۀ انوار برآمد　　برطور روان شد
خود كوزه وخود كوزه گر وخود گل كوزه　　خود رند سبو كش
خود برسر آن كوزه خريدار برآمد　　بشكست وروان شد

(8) *Robăee* (*vide* section 106).

(9) *Bait* or *Ferd* is a single couplet, the two hemistichs of which may or may not rhyme. Each distich gives one complete idea; the sense is not carried further in the following lines. It can be composed in any metre.

1.—اگر دندان نباشد نان توان خورد
مصیبت آن بود که نان نباشد

2.—بس قامت خوش که زیر چادر باشد
چون باز کنی مادر مادر باشد

(*Sa'adi.*)

129. مُلَمَّع *Molamma,* ' brilliant,' (derived from لمع to shine) is a poem consisting of either one *hemistich* of Persian and one of Arabic, or one *couplet* of Persian and one of Arabic. Only one distich composed of a hemistich of Persian and a hemistich of Arabic is also termed *Molamma.*

پیاله چیست که بریاد توکشیم مدام
و نحن نشرب شرباً کذالک الاقداح

(*Hăfez.*)

"What is a cup of wine that we should always drink to thy health, (when) we can drink wine in large bowls like these."

آفتابست آن پریرخ یا ملایک یا بشر
قامتست آن یا قیامت یا الف یا نی شکر

ردّ صبري ما تولّي رد عقلي ماثني
صاد قلبي ما تمشّي زاد و جدي ماعبر

(*Sa'adi.*)

"Is that fairy-faced boy a sun, an angel, or a human being? Is that a stature or tumult, an *alef*, or a piece of sugar-cane? He destroyed my patience when he went away, and deprived me of my sense when he turned back; he prayed upon my heart when he walked, and increased my ardent love when he passed by."

For this kind of poetry we refer our students to the work of Sa'adi, called ملمعات

130. A poem on the praise, purity, and works of God is called توحید *Tawheed.*

131. A poem on the praise of the prophets and particularly the prophet Mohammad is called نعت *Na'at.*

132. A poem on the praise and enumeration of the virtues of the family of Mohammad or his companions (صحابہ) is termed منقبت *Manqabat.*

133. A didactic poem is termed موعظت *Maw'e-zat.*

134. A poem containing a personal satire or a lampoon is termed ہجو *Hajw.* Among Persian authors we do not find that kind of satiric writing in which the wickedness and folly of one particular nation is exposed.

135. A poem expressive of grief, sorrow, and mourning for the departed is called مرثیہ, *Marsiya* (an elegy or dirge).

تضمین

136. The poet's insertion of one hemistich or more, or one couplet or more, from the works of some other poet, by way of quotation, into his own poem is called تضمین. The poet's name, from whose work the hemistichs or couplets are taken, may or may not be mentioned:—

خلوت خاص است وجاي امن و نزهتگاه انس
اين كه مي بينم بر بيداريست يا رب يا بخواب
(*Hăfez.*)

The last hemistich of this couplet is taken from Anvari by Hăfez. The whole couplet of Anvari runs thus—

اينكه مي بينم بر بيداريست يا رب يا بخواب
خويشتن را در چنين نعمت پس از چندين عذاب

ذوقي چنان ندارد بي دوست زندگاني
بيدوست زندگاني ذوقي چنان ندارد
(*Hăfez.*)

The first hemistich of this couplet of Hăfez is taken from Sa'adi. The complete couplet of Sa'adi is—

ذوقي چنان ندارد بيدوست زندگاني
دودم بسر بر آمد زين آتش نهاني

چه خوش گفت فردوسي پاكزاد
كه رحمت بر آن تربت پاكباد

میازار موری که دانه کش است
که جان دارد و جان شیرین خوش است
سیاه اندرون باشد و سنگدل
که خواهد که موری شود تنگ دل

(*Sa'adi.*)

The last two couplets are taken from the Shahnama of Ferdowsi, which Sa'adi has inserted in one of his poems in Boostan mentioning the name of Ferdowsi.

Many other instances of تضمین will be found in the works of Persian poets.

Section IV.

Figures of Speech. صنایع بدیع

137. Like prosody, the figures of speech, in Persian, owe their origin to the Arabs. Aboo Tammam (ابو تمام) was the first Arab to introduce them in Arabic. At first he invented one kind of figure, viz. تجنیس, *Tajnees*, (*Homonym*), to which, afterwards, many more were added. As this part of composition was quite new to the Persians, they called it علم بدیع (a new science), and the various figures or rather artifices made use of therein were called صنایع بدیع *i.e.*, the artifices belonging to the new science. These artifices are divided into صنائع لفظي (artifices as to *words*) and صنائع معنوي (artifices as to *sentiments*).

The artifices or figures of speech as to *words* that are most commonly used are:—

(1)	تجنيس	(10)	ذوقافيتين
(2)	ترصيع	(11)	طرد و عكس
(3)	سجع	(12)	موشّح
(4)	مقلوب	(13)	مربّع
(5)	اشتقاق	(14)	مدوّر
(6)	رد العجز علي الصدر	(15)	مقطّع
(7)	لزوم مالا يلزوم	(16)	موصّل
(8)	سياقت الاعداد	(17)	تنسيق الصفات
(9)	ملوّن		

138. (1) تجنيس* (*Homonym*) is a play upon words in rhetoric where a poet or a prose writer uses two or more words resembling each other in some point or other, but bearing quite different significations. *Tajnees* is of eight kinds:—

(*a*) تجنيس تام (*Perfect Homonym*) is a figure in rhetoric in which two or more words similar in orthography and pronunciation, but different in meaning, are used:—

تنگ چشمي ز تنگ چشمي دور
همه آدم ز خاک و او از نور

(*Nezămi.*)

* *Tajnees* primarily signifies 'making homogeneous.'

"May the covetous eye be far from the small-eyed beautiful girl: all human beings are made of dust but she is made of light."

تنگ چشمي = a beautiful girl having small eyes; also a covetous eye.

طمع كرده بودم كه كرمان خورم
كه ناگه بخوردند كرمان سرم

(*Sa'adi.*)

"I had aspired to conquer Kerman when suddenly the worms ate away my head (*i. e.*, I died and was reduced to dust)." كرمان (*pl.* of كرم) = worms. كرمان = name of a city in Persia.

خواهي كه برنخيزدت از ديده رود خون
دل در هواي صحبت رود كسان مبند

(*Hăfez.*)

"If thou desirest that no river of blood may flow from thy eyes, do not set thy heart on the desire of friendship with the son of other persons."

رود = a river. رود = a son.

تا تواني مده از كف بهر بهار اي ساقي
لب جام و لب جوي و لب يار اي ساقي

(*Selman.*)

"So long as thou canst, do not, O cup-bearer, leave the brim of a cup, the bank of a river and the lips of a beloved from thy hand in the time of spring."

لب = an edge or brim; a shore or bank; a lip.

کوفته بر سفرهٔ من گو مباش
کوفته را نان تهي کوفته است
(*Sa'adi.*)

"Order not minced meat to be placed on my table, for to a hunger-stricken person bread alone is minced meat."

کوفته = a person knocked down by hunger. کوفته = minced-meat.

در کلاه فقر میباید سه ترک. ترک دنیا ترک عقبي ترک ترک
(*Attăr.*)

"There should be three *tarks* (woollen patches) in the cap of poverty—the *tark* (renouncing) of this world, the *tark* (renouncing) of the next world, and the *tark* (renouncing) of *tark* (renouncement), that is to say, an absolute renouncement."

ترک = one of the three woollen patches which the cap of *soofees* or *darvishes* are made of. ترک = renouncement.

شغال گفت زنهار که ازین فکر بگذر تا چون ماهي
خوار خود را خوار نکني
(*Kăshafi.*)

"Be cautious and give up this idea," said the jackal, "so that thou may'st not ruin thyself like the heron." ماهي خوار = piscivorous, a heron. خوار = ruined.

(*b*) تجنیس ناقص (*Imperfect Homonym*) is a figure in which two words similar in orthography, but different in pronunciation and meaning are used:—

اي گدایان خرابات خدا یار شماست
چشم اِنعام مدارید ز اَنعامي چند
(*Hăfez.*)

"O you beggars of the tavern, God is your helper; do not expect any reward from a set of beasts."

اِنعام = a reward. اَنعام (pl. of نعم) = beasts.

گر وزیر از خدا بترسیدي ∴ همچنان کز مَلِک مَلَک بودي
(*Sa'adi.*)

"Had the minister feared God in the same manner as he does the king, he would have been an angel."

مَلِک = a king. مَلَک = an angel.

مُحرِم او بوده کعبهٔ جانرا ∴ مَحرَم او بوده سرّ قرانرا
(*Sanăee.*)

"He was a pilgrim of the *Ka'aba* of the soul; he was the confidential person to receive the secrets of the Qoran."

مُحرِم = a pilgrim. مَحرَم = a confidential man.

نخستین ابوبکر پیر مُرید ∴ عمر پنجه بر پیچ دیو مَرید
(*Sa'adi.*)

"The first Caliph was Aboo Bakr, the devoted old man; the second was Omar, the twister (breaker) of the hand of the cursed devil."

مرید (derived from ارادہ) = devoted. مرید (derived from رد) rejected, cursed.

همہ آزادگان کز رخنہ جستند
زیان خویش وسود خلق جستند
(*Mir Hosain,e-Sădăt.*)

"All those independent people (*i.e., soofees*) who freed themselves from the troubles (of a religious life) tried to do harm to themselves and benefit to the people."

جستند = leapt out (from جستن, to leap). جستند = sought from (جستن, to seek.)

(c) تجنیس زائد (*Increased Homonym*) is a figure in which two similar words, different in signification, are used, one of which has in the *beginning* a letter more than the other :—

قدم باید اندر طریقت نہ دم
کہ اصلي ندارد دم بي قدم
(*Sa'adi.*)

"A step is required in the path of righteousness and not a word; because a word without a step

(*i.e.*, a word without an action) will have no weight."

شادي مجلسيان در قدم و مقدم تست
جاي غم باد هران دل كه نخواهد شادت

(*Hăfez.*)

"The happiness of the members of the assembly consists in thy footsteps and arrival: may every heart that does not wish thee happiness be the seat of sorrow."

اندكي جمال به از بسياري مال

(*Sa'adi.*)

"A little beauty is better than an abundance of wealth."

(*d*) تجنيس مذيل is a figure in which two similar words, different in meaning, are used, one of which has in the *end* a letter more than the other:—

عهد گل تازه شد آن ساقي گلچهره كجاست
تاز پيمانه بما تازه كند پيمانرا

(*Neshăt.*)

"The time of rose is come again, where is the beautiful cup-bearer? Let him come to renew our promise with a cup (of wine)." پيمانه = a cup. پيمان = a promise.

شكم بند دست است و زنجير پاي
شكم بنده نادر پرستد خداي

(*Sa'adi.*)

"The stomach is a fetter for the hand and a chain for the foot. He who is a slave of his stomach seldom worships God."

پيش كمان ابرويت لا به همي كنم ولي
گوشه كشيده است ازان گوش بمن نميكند

(*Hăfez.*)

"I beseech thy arched eyebrow; but it does not listen to me, since it has prepared its bow."

گوشه = a notch at the end of a bow. گوش = the ear.

به لا قامت لات بشكست خورد

"He broke into pieces the statue of *Lăt* by the term *lă*.

لا is the first term of the expression لا اله الا الله.

لات = Name of an idol worshipped by the Arabians before the time of Mohammad.

از حسرت رخسار تو اي زيبا روي
از ناله چو نال گشتم از مويه چو موي

(*Rashid'oddin Watwat.*)

"O beautiful girl, on account of the strong desire of seeing thy face I have become as lean as a reed-pen by weeping, and as thin as the hairs of the head by lamentations."

ناله = complaint. نال = a reed-pen. مويه = lamentation. موي = the hair of the head.

(*e*) تجنیس مرکب (*Compound Homonym*) is a figure in which two words, similar in orthography and pronunciation, but different in signification, are used, one of which is a *simple* and the other a *compound* term :—

تو بدری و خورشید ترا بنده شده است
تا بندۀ تو شده است تا بنده شد است

(*Hăfez.*)

"Thou art the moon and the sun has become thy slave; and since he has become thy slave he has been shining." The first تابنده, is a compound of the conjunction تا = since, and بنده, a slave; the second تابنده means 'one that shines,' from تافتن, to shine.

ترا که خانه نئین است بازی نااین است

(*Sa'adi.*)

"Thou whose house is made of reeds or bamboos shouldst not have this kind of play."

نئین is an adjective of نی, a reed or bamboo. نااین is a compound of نه, not and این, this.

نه من از خانۀ تقوی بدر افتادم و بس
پدرم نیز بهشت ابد از دست بهشت

(*Hăfez.*)

"It is not I alone who have fallen out of the house of piety; my father (*i.e.* Adam) too has forfeited the eternal paradise."

بہشت = paradise. بہشت is the past tense of هشتن, to let go.

بر آمد زکوه ابر مازندران
چو مار شکنجي و مازندران

(*Manoochehri.*)

"The cloud of Măzandarăn issued forth from the mountain like a curling snake and full of rain."

مازندران, is the name of a country near the Caspian sea, to the north of Gilăn. مازندران is compounded of ماز, rain, and اندران, in it.

در وہم اثر کرد میل بشر ∴ نہ میلي کہ کوتاہ بینان بشر

(*Sa'adi.*)

"Human inclination (*i.e.*, love) produced an effect in him too; but not such an inclination as the mean-spirited have for vice." بشر = mankind. بشر is compounded of بہ to, for, and شر, vice.

من تا زندہ ام در راہ مہر تو تا زندہ ام

(*Rashid'oddin.*)

"So long as I am alive, I am a runner on the path of thy love."

تازندہ (from تاختن, to run), a runner. تا زندہ (compounded of تا and زندہ) till alive.

مرغ جائي رود کہ چینہ بود
نہ بجائي رود کہ چي نہ بود

(*Sa'adi.*)

"A bird goes where grain is found, and not where nothing is to be found." چینه = grain. چي نه is compounded of چي, something, and نه not.

(*f*) تجنیس خط is a figure in which two words similar in form, but different in signification and the distinguishing points or dots of some one of the letters which they are composed of, are employed:—

گفت از جاهت اندیشه میکردم اکنون که در
چاهت دیدم فرصت غنیمت دانستم

(*Sa'adi.*)

"I was afraid of thy rank," replied he, "but now when I found thee in a pit I made the most of the opportunity."

جاه = rank. چاه = a pit.

سزد که از همهٔ دلبران ستاني باج
چراکه بر سر خوبان عالمي چون تاج

(*Hăfez.*)

"It is proper that thou shouldst receive tribute from all the beloveds, because thou art like a crown upon the head of all the beauties of the world."

باج = tribute. تاج = a crown.

پند است خطاب مهتران آنگه بند
چون پند دهند و نشنوي بند نهند

(*Sa'adi.*)

"The first address of the great is advice and next the fetters: when they give thee advice and thou dost not listen to it, they will put thee in chains."

پند = advice. بند = a fetter.

هر كه زنجير سر زلف پريسان تو ديد
شد پريشان و دلش بر من ديوانه بسوخت

(*Hăfez.*)

"He who saw the chain of thy fairy-like ringlet became perplexed and sympathized with me who am mad."

پريسان = fairy-like. پريشان = perplexed.

شب تاريك و راه باريك

(*Rashid'oddin.*)

"A dark night and a narrow road."

تاريك = dark. باريك = narrow.

(*g*) تجنيس مطرف is a figure in which two words, similar in form but differing from each other in the final letter as well as in meaning, are used.

از شرار تيغ بودي باده سا رانرا شراب
وز طعان رمح بودي خاكسا رانرا طعام

(*Amir Moezzi.*)

"The drunkards got their wine from the sparks of the sword and the mean got their food from the

piercing of the spear, in battle." شرار = sparks. شراب = wine. طعان = piercing with a spear. طعام = food.

(*h*) تجنیس مکرر is a figure in which two or more words are used close to each other, one of which exceeds the other by a letter or a syllable in the beginning.

لاف عشق و گله از یار زهی لاف خلاف
عشقبا زان چنین مستحق هجرا نند

(*Hăfez.*)

"Bragging of love and complaining against the beloved, bravo such a contradicting boast. Such lovers are deserving of separation."

افتاد مرا با دل مکار تو کار ∴ افکند درین دام دو گلنا رتو نار

(*Rashid'oddin.*)

"I happened to have some business with thy deceitful heart; thy two cheeks set this snare on fire."

139. (2). ترصیع* is a figure in rhetoric, in which the author divides a verse or a sentence into distinct parts, the words used in each corresponding with those of the other in measure and rhyme:—

دلي از شکایت رسته دارم ولبي از حکایت بسته
چه گویم که هرچه گویم بي گفتگو داني و چه جویم
که هر چه جویم بي جستجو رساني

(*Mo'tamad.*)

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* ترصیع means 'adorning with jewels.'

"I have my heart devoid of complaints and lips closed against speaking. What shall I say, since thou knowest whatever I have to say without my saying any thing, and what shall I search for, since thou givest me whatever I search for, without my searching?"

بشر ماوراي جلالش نيافت
بصر منتهاي جمالش نيافت

(*Sa'adi.*)

"Human beings could not fathom the extent of His greatness, and vision could not find the limit of His beauty."

بر سخاوت او نيل را بخيل شمار
بر شجاعت او پيل را ذليل شمار

(*Mantaqi.*)

"Before his liberality consider the Nile to be parsimonious, and before his valour consider the elephant to be contemptible."

عاقلي را پرسيدند كه نيك بخت كيست و بد بخت چيست گفت نيك بخت آنكه خورد وكشت و بد بخت آنكه مرد و هشت

(*Sa'adi.*)

"They asked a wise man 'who is fortunate and who is unfortunate?' The wise man replied 'He is

fortunate who ate and sowed and he is unfortunate who died and left (his wealth).' "

این چو پیکان بشارت بر شتابان در هوا
وان چو پیلان جواهر کش خرامان در قطار

(*Anvari.*)

"These were flying fast in the air like the messengers of good tidings; and those were walking in a row like elephants carrying jewels."

140. (3) سجع* (Harmony or cadence) is of three kinds:—

(*a*) سجع متوازي (*b*) سجع مطرّف (*c*) سجع متوازان.

(*a*) سجع متوازي is a figure in which a prose-writer makes the final words of all the parts of a sentence similar in rhyme and metre—

تا گل نروید بلبل سخن نگوید

(*Qă'ănī.*)

"The nightingale will never sing until the rose grows."

در همه هستي جزويکي نيست و در يکا نگي او شکي نه

(*Mo'tamad.*)

"In the whole world there is none but Him, and as to His unity there is no question."

---

* *Saj'a* in its primary signification means 'the cooing of turtles.'

نه هر سیارهٔ برجیس است و نه هر مظلومی جرجیس
نه هر سیاهی عنبر است و نه هر غلامی قنبر

(*Qă'ăni.*)

"Every planet is not Jupiter, nor every oppressed being is a Jerjis; every black object is not ambergris, nor every slave a Qambar."

(*b*) سجع مطرّف is a figure in which the concluding words of all the parts of a sentence rhyme with one another but do not correspond in measure:—

دهقان را کار بجان رسید و کارد با استخوان

(*Kăshafi.*)

"The peasant's affairs became desperate and the knife reached his bone (*i.e.*, he was reduced to the last extremity)."

فلانکس راست گفتار است و درست کردار — کرم بسیار است و هنر بیشمار

"Such and such a man is true in words and upright in conduct; he is very liberal and is possessed of numerous qualifications."

(*c*) سجع متوازن is a figure used in poetry in which an author uses such words throughout a distich as correspond with one another in measure but differ in rhyme.

شاہي کہ رخش اورا دولت بود دليل
شاہي کہ تيغ اورا نصرت بود نشان
(*Mas'ood'e-Sa'ad.*)

" (He is) a king whose horse is guided by fortune; and a king, the emblem of whose sword is victory."

اي رشک نظم من خورد حسان ثابت را جگر
وي دست نثر من زند سحبان وائل را قفا
(*Khăqăni.*)

" The envy of my poetry preys upon the liver of Hassan the son of Sâbet: the arm of my prose gives a slap to Sahbăn the son of Wă,el."

141. (4) صنعت مقلوب* is of three kinds :—

(*a*) مقلوب کل, (*b*) مقلوب بعض, (*c*) مقلوب مستوي

(*a*) مقلوب کل (Wholly inverted) is a figure used in poetry or prose in which two or more words that are anagrams of one another are employed :—

بہمن چون تخته را بر تخت و خاک را بر کاخ اختيار
کرد دختر او ہماي بر جاي او نشست
(*Prof. Hairat.*)

" When Bahman preferred †*takhta* to *takht* (a throne) and the earth (the grave) to a palace, his

* مقلوب is derived from قلب, which signifies 'inversion.'

† *Takhta* means a table on which dead bodies are washed before interment.

daughter Homăy took his seat, (*i. e.* when Bahman died Homăy, his daughter, ascended the throne.)" خاک is the anagram of کاخ.

راي تو يار صواب وداد تو محض وداد
فتح تو حتف حسود و ضيف تو فيض مراد

(*Selmăn.*)

"Thy counsel is friendly to rectitude and thy justice is pure love; thy victory is the death of an enemy, and a liberal wish is thy guest." راي and يار, فتح and حتف, ضيف and فيض are the anagrams of each other.

زان ناز تو ميکشند عشاق .·. اي حورلقا کہ روح بخشي

"The lovers put up with thy pride, O fairy-faced girl, because thou art a bestower of life." حور and روح are the anagrams of each other.

(*b*) مقلوب بعض (partly inverted) is a figure in poetry or prose in which two or more words, that are formed from one another by a mere transposition of letters, are employed.

تا کہ آيد بہ ميان تيغ بر آرم ز نيام
تا کہ افتد بہ نشان تير گشايم از شست

(*Neshăt.*)

"In order that it may come between, I may draw out my sword from the scabbard; in order that it may reach the target, I shall let loose the arrow

from the thumb-stall." میان and نیام are formed from each other by the transposition of the letters م and ن.

طرّاران آن گوسفند را دیده دیدهٔ طمع بکشادند
و کمر مکر و فریب بر بستند

(*Kăshafi.*)

"The robbers finding that sheep opened the eye of avarice and girded the loins of trick and deceit." کمر and مکر are formed from each other by the transposition of the letters ک and م.

نه زبیهوده بود و ساحبانی .·. بایزید آنچه گفت سباحانی

(*Sanăee.*)

"It was neither out of pride for his eloquence nor out of foolishness that Băyazeed said 'I am pure.'" ساحبانی and سباحانی are formed from each other by the transposition of the letters س and ح.

علم چندانکه بیشتر خوانی
چون عمل در تو نیست نادانی

(*Sa'adi.*)

"How much soever thou acquirest knowledge thou art foolish if thou dost not put it into practice." علم and عمل are formed from each other by the transposition of the letters ل and م.

لهراسپ اگرچه در مبادی حال جمعی از سلطنت

او اکراه داشتند لکن شمایل اخلاق وي و قواعد نیکو
کہ در ترتیب و تربیت ملک و سپاه وضع کرد طولي
نکشید کہ رقبۂ ناس را در ربقۂ اطاعت وي آورد

(*Prof. Hairat.*)

"The virtuous qualities of Lohrăsp and the good rules he laid down for the arrangement and discipline of the empire and the army soon brought the neck of the people inthe snare of subjection, although they showed their reluctance for his Government in the beginning."

ترتیب and تربیت, رقبہ and ربقہ are formed from each other by transposition of letters.

شعر و عرش و شرع از هم خاستند
این دوعالم زین سہ حرف آراستند

(*Attăr.*)

The words *She'er* (poetry), *'Arsh* (the ninth heaven) and *Shar'a* (religion) have originated from one another; and they set these two worlds in order by these three words." شعر, عرش and شرع are formed from each other by the transposition of letters.

(*c*) مقلوب مستوي (parallel inverted. Palliandrome) is a figure in which a sentence in prose or poetry can be read backward as well as forward; as also two sentences can be the anagrams of each other:—

† شکر بترازوي وزارت برکش
شو همره بلبل بلب هر مهوش

(*Amir Khosrow.*)

"Weigh sugar in the ministerial scale: go to every moon-like beauty along with a nightingale."

مراد دارم — برآید یا رب

All the said sentences can be read backward as well as forward. The following two hemistichs are the anagrams of each other.

† مرا کزور درک یاردارم .·. مراد راي کردد روزکارم

142. (5) اشتقاق (derivation) is a figure in which an author uses in a sentence two are more words having etymological connection with one another:

فتنه ازملک شهنشه رخت بیرون میبرد
پس چه خواهد کرد ازین پس چشم فتان شما

(*Neshät.*)

"Sedition retires from the dominion of the emperor, what shall your seditious eyes do hereafter?"

صدق واخلاص ودرستي باید وعمردراز
تا قرین حق شود صاحبقراني در قرن

(*Sanäee.*)

"Truth, sincerity, uprightness, and a long life are requisite for a fortunate man in Qaran* to be united with God."

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* A village in Yaman (Arabia Felix.)

† From a scholarly point of view the verses are not considered good, though they well illustrate the figure in hand.

دانش آن بهتراست تادانی

کہ شوی معترف بنادانی

(*Sanăee.*)

"That wisdom is better which enables thee to confess thy ignorance."

143. (6) رد العجز علی الصدر (Antistrophe or rondo) is a figure in poetry in which a word used in the *Sadr* (the first hemistich) is repeated in the *'Ajz* (the second hemistich) with the same or different signification:

سخن راسراست ای خردمند وبن

میاور سخن درمیان سخن ·

(*Sa'adi*)

"A speech, O wise man, has its beginning and end; do not bring one speech in the midst of another."

شمارغم اوندانم ازانکہ ∴ برون شد غم او زحد شما

(*Rashid'oddin.*)

"I do not know the extent of her love, because her love is beyond the limits of reckoning."

در عاشقی و دلبری ای دلبر شیرین

من رنجہ چو فرہاد م و تو طرفہ چوشیرین

(*Abd'olwăse.*)

"In point of captivating the heart, O sweet ravisher of hearts, thou art as cheerful as Sheereen, and in love-making I am as distressful as Farhăd."

محیط است علم ملک بر بسیط
قیاس تو بر وي نگردد محیط
(*Sa'adi.*)

"The knowledge of God is like a vast occean on the earth, *thy imagination cannot grasp it.*"

جان سپر ساختم ام ناوک مژگان ترا
تا همه خلق بدانند که من جان سپرم
(*Khosrow.*)

"I have made my soul a shield against the arrow of thy eyelashes, so that the people may know that I am devoted to thee."

144. (7) لزوم ما لایلزوم is a figure in which a poet imposes upon himself the task of necessitating the use of one or more words in every hemistich or distich of a poem, which are not quite necessary.

چون سایه نه نیستم نه هستم بي تو
وز سایۀ خویشتن گسستم بي تو
تا سایۀ وصل بر گرفتي ز سرم
چون سایه بخاک بر نشستم بي تو
(*Mojeer'oddin.*)

"Like a shadow, in thy absence, neither am I in existence nor in non-existence, and being without thy presence I disconnected myself from my own shadow. Since thou didst remove the shade of love

from my head, I took my seat on earth like a shadow without thy presence."

گر زدست زلف مشکینت خطائي رفت رفت
ورز هندوي شما بر ما جفائي رفت رفت

(*Hăfez.*)

"If an error is committed by thy musky ringlet, it does not matter; and if thy black slave treated us unkindly that does not matter too."

اي کرده از هر سرموي تو دلي اند رواست
يک سرموي ترا هر دوجهان نيم بهاست
دهنت يک سر مويست بهنگام سخن
اثر موي سکافي تو در روي پيدا است

(*Kamăl Esmaeel.*)

"O, on account of every hair of thine a heart is on fire: both these worlds are half worth thy single hair. Thy mouth is but the point of a hair at the time of speaking, and the effect of thy silken hair is visible in it."

145. (8) سياقت الاعداد* (enumeration) is a figure in which a poet or a prose-writer uses numerals in an ascending or descending series, giving rise or fall to the sense by successive steps:—

يگانهٔ دو سرا و سه بعد و چار ارکان
امير پنج حس و شش جهات و هفت اختر

(*Khăqăni.*)

* Literally means 'driving or leading the numerals.'

"Each of them is unique in the two worlds, the three distances (*i.e.*, the length, depth and breadth of the universe) and the four elements; the lord of five senses, six sides and seven stars."

برخي ديگر آنست كه دو تن را رتبه محرميت
توان داد و در بعضي سه كس را شريك توان ساخت
و تا چهار و پنج جائز است اما سرّي كه درباب
قصهٔ بومان بخاطر گذشته جز چهار گوش و دو سر
قابليت محرميت ندارند

(*Kāshafi.*)

"There are a few other secrets, which can be confided to two persons, and in others it can be shared amongst three, and it is allowable to go as far as four and five. But the secret which is in my mind in the matter of the owls is not fit to be confided to more than four ears and two heads."

ده عقل ز نه رواق وز هشت بهشت
هفت اخترم از شش جهت اين نامه نوشت
كز پنج حواس و چار اركان و سه روح
ايزد بدو عالم چو تو يك كس نه سرشت

(*Khayyām.*)

"The ten angels in the nine celestial orbs and eight heavens, and the seven stars in the six directions wrote to me this letter—'Out of the five senses,

four elements and three creations, God did not create in the two worlds a single individual like thee.'"

(*a*) Sometimes the order of the numerals is not observed but they are mentioned at random :—

اي به شش روز از دو حرف این هفت ایوان ساخته
زیر طاق هفت ایوان چار ارکان ساخته

" O, Thou hast created these seven palaces by two letters in six days and hast produced four elements under the cupola of the seven palaces."

146. (9) ملون* is a figure in poetry in which a poet composes a distich or more, which can be read in different metres according as the syllables are sounded long or short.

لب تو حامي لولو خط تو مرکز لاله
شب تو حامل کوکب مه تو با خط هاله

(*Selman.*)

" Thy lips are the protector of pearls (teeth), and thy mole is the centre of a tulip (cheek); thy night (ringlet) is pregnant with stars (jewels), and thy moon (face) is encircled with the line of a halo."

This verse can be read and scanned in three metres.

(هزج)

ک زي لا له	خ طي تو مر	م ئي لؤ لو	ل بي تو حا
– – – ⏑	– – – ⏑	– – – ⏑	– – – ⏑
مفا عيلن	مفا عيلن	مفا عيلن	مفا عيلن

* ملون means 'variegated.'

(رمل)

ل ب تو حا	م ي لو لو	خ ط تو مر	ک ز لا له
⏑ ⏑ — —	⏑ ⏑ — —	⏑ ⏑ — —	⏑ ⏑ — —
فعلا تن	فعلا تن	فعلا تن	فعلا تن

(مجتث)

ل بي ت حا	م ي لو لو	خ طي ت مر	ک ز لا له
⏑ — ⏑ —	⏑ ⏑ — —	⏑ — ⏑ —	⏑ ⏑ — —
مفا علن	فعلا تن	مفا علن	فعلا تن

147. (10) ذو قا فيتين* is figure in poetry in which a poet employs two rhyming words (besides the *Radeef*) at the end of every hemistich.

نور علمش چشندۀ کوثر   نار تیغش کشندۀ کافر

(*Sanăee.*)

چرخ را رهنماي حلم او بود

شرع را کد خداي علم او بود

(*Sanăee.*)

"The light of his knowledge tastes nectar: the fire of his sword kills an infidel. He was the guide of heaven to gravity and he was the master of learning in religion."

148. (11) طرد وعکس (going and returning) is a figure in which a poet composes a poem in which all the hemistichs are divided into two parts, the two

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* ذو, a possessor, and قافيتين (the dual form of قافيه), two rhymes.

parts of every first hemistich being repeated in every second hemistich *in the inverse order:*

دلبر جانان من برد دل و جان من
برد دل و جان من دلبر جانان من
از لب جانان من زنده شود جان من
زنده شود جان من از لب جانان من
روضهٔ رضوان من خاک سر کوئي دوست
خاک سر کوي دوست روضهٔ رضوان من

(*Hăfez.*)

"My heart-ravishing sweetheart captivated my heart and soul. My heart and soul did my heart-ravishing sweetheart captivate. By the lips of my beloved my soul becomes alive. My soul becomes alive by the lips of my beloved. My garden of paradise is the dust of the street of my beloved. The dust of the street of my beloved is my garden of paradise."

(*a*) Sometimes every hemistich is found consisting of two similar parts in the inverse order of each other:—

دارم صنمي زيبا · زيبا صنمي دارم
کارم نکند ضايع ضايع نکند کارم

"I have got a beautiful mistress: a beautiful mistress I have got. My affairs she will not ruin: she will not ruin my affairs."

(*b*) Sometimes, in prose as well as in poetry, a pair of words bearing a particular meaning is used, which immediately recurs in a transposed form with a different signification :—

تیغ زبان بکار تراست از زبان تیغ
کاینرا بروز کار اثر وان بروزگار

(*Taraz,e-Yazdi.*)

"The sword of the tongue is more useful than the tongue of a sword (*i.e.* the tongue is more useful than a sword); because the latter becomes serviceable once on the day of battle, while the former in our whole life."

ولیک غافل ازین ماجرا که مردم چشم
زچشم مردم هست از کمال قرب نهان

(*Qă'ăni.*)

" But I am forgetful of this circumstance that the pupil of the eye is hid from the eye of the people on account of its extreme proximity."

چشم مستش به تیر غمزه هدف سینهٔ را چون
سینهٔ هدف رخنه ساختي و لب جا نبخشش بشکر
تنک کام دل را چون تنک شکر حلاوت بخشیدي

(*Kăshafi.*)

" Her drunken eyes were making holes in the surface of the lover's breast, resembling the surface of a butt, by the arrow of her wink ; and her life-

giving lips were imparting sweetness to the palate of the heart by her sweet mouth, like a loaf of sugar."

مرو با سر رشتہ بارد گر۔ مبادا کہ دیگر کند رشتہ سر

(*Sa'adi.*)

"Do not go again after thy usual business, lest the guinea-worm will re-appear."

149. (12) موشح* (acrostic) is an artifice in which poets compose several distichs in which the first or the last letters of the hemistichs, taken in order, form the name or title of a person:—

معشوقہ دلم بہ تیر اندوہ بخست
حیران شدم و کسم نمیگیرد دست
مسکین تن من زبار محنت شد پست
دست غم دوست پشت من خورد شکست

(*Rashid'oddin.*)

" The beloved wounded my heart by the arrow of her love. I am bewildered and none helps me. My helpless body is crushed down under the load of affliction and the hand of the love of my beloved broke my back to pieces."

In the said *Robăee* the first letters of every hemistich, taken in order, give the name محمد.

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* موشح is derived from وشاح 'a lady's belt.'

150. (13) مربع (square) is an artifice in which poets compose a short poem of four verses, which, when read lengthwise, give the same verses as those when read breadthwise:—

بجانب نگارا کردا ري وفا ∴ نگارا وفا کن بدل بي جفا
کردا ري بدل دوستي مرمرا ∴ وفا بي جفا مرمرا خوشترا

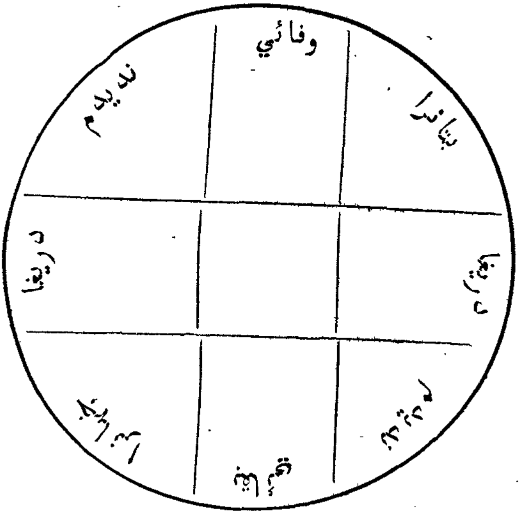
(*Rashid'oddin.*)

وفا	کردا ري	نگارا	بجانب
بي جفا	بدل	وفا کن	نگارا
مرمرا	دوستي	بدل	کردا ري
خوشترا	مرمرا	بي جفا	وفا

151. (14) مدور (circular) is a figure in which a poet composes a couplet in a perfect metre formed by the repetition of one foot, and arranges all its portions corresponding to the metrical feet in the inside of the circumference of a circle, which can

be read from any position giving at a time a couplet differing but very little in meaning from the original :—

ندیدم دریغا جهانرا بقائي .·. ندیدم دریغا بتانرا وفائي



The following two hemistichs also, if arranged similarly in a circle, can be read from any position:—

1—نگارینا جفا کردي بیا زردي دل مارا

2—ترا شد بدولت جهاني مسخر

152. (15) مقطع (cut into pieces) is a figure in which poets compose verses, all the syllables or words of which consist of letters that are never joined to those following them :—

زار و زردم ز درد آن دل دار
درد دل دار زرد دارد و زار

(*Rashid'oddin Watwat.*)

"By the pain of that beloved I have been weak and pale; the affliction of the beloved keeps me pale and weak."

رخ زرد دارم ز دوري آن در ∴ زده داغ دردم درون دل آذر

(*Jămi.*)

"I have a pale face on account of separation from that door; the mark of affliction has set my heart on fire."

153. (16) موصّل (united) is the opposite of مقطّع *i.e.*, a figure in which a poet composes a verse in which all the words or syllables consist of letters that are joined to one another:—

لب تو حامي لولو خط تو مركز لالہ
شب تو حامل كوكب مہر تو با خط ہالہ

(*Selmăn.*)

For the translation of this couplet refer to section 146.

خطت خضر و جعد كجت مشك تبت
تنت سيم و لعل لبت تنك شكر

(*Jămi.*)

"Thy fine soft hairs are *Khezr* and thy curling ringlet is like the musk of Tibet; thy body is like silver, and red lips like a loaf of sugar."

154. (17) تنسیق الصفات* is a figure in which a poet uses numerous simple or compound adjectives as attributes for one person or thing:—

زلف آشفته و خوي کرده و خندان لب و مست
پیرهن چاک و غزل خوان و صراحي در دست
نرگسش عربده جوي و لبش افسوس کنان
نیم شب مست ببالین من آمد بنشست

(*Hăfez.*)

"With dishevelled hair, wet with perspiration, laughing lips and drunk, with a torn shirt, singing odes and a bottle in the hand, with railing eyes and pitiful lips, she came to my bed at midnight and sat."

155. The artifices or figures of speech *as to sentiments* that are most commonly used are:—

(1)	ایهام or توریه	(8)	ارسال المثل
(2)	تضاد	(9)	تجرید
(3)	لف و نشر	(10)	اغراق or مبالغه
(4)	مراعات النظیر	(11)	تفسیر
(5)	محتمل الضدین	(12)	استدراک
(6)	سوال و جواب	(13)	حسن التعلیل
(7)	تجاهل عارف	(14)	مشاکله

* This expression literally means 'arranging the adjectives in order.'

156. (1) توریہ or ایہام† (allegory) is a figure in which a poet uses one or more words that have two distinct significations, one of which only he feigns to mean in order to conceal the other he really has in design :—

بخدا اگر خدا شوي نشوم ∴ بندہ ات گر شوم قرمساقم
تو نہ آني کہ اکل وشربت بود ∴ کہ ز ادرار وکہ ز اطلاقم

(*Qăyem Maqăm.*)

" I swear by God that even if thou become a god, I shall not be thy slave ; and if I be, I am a cuckold. Art thou not the same man whose food and drink now consisted of my liberality and then of the stipend I used to give thee ? "

In the above verses *Edrar* and *Etlăq* have two distinct significations. *Edrar* means liberality ; it also means 'to urine' (from در, to flow). *Edrar* in the latter signification is a decent word to be used in good societies.

فلانکس رفتہ است کہ ادرار کند " Such and such a man is gone to make water." The term *Etlăq* is used in the military department for a stipend or pension. It is also used as a medical term meaning 'diarrhœa' or 'a stool.' شکمش اطلاق میکنید "He is subject to diarrhœa." The intended meaning of the second couplet, then, is " Art thou not

† Derived from وہم, 'doubt.'

the same person who used to live on my urine, and stool?"

آن کودک طباخ بدان چندین نان
ما را بلبی همی ندارد مهمان

(*Rashid'oddin.*)

"That son of a cook with so many loaves of bread does not treat us with a thin slice of bread." The term *lab* means also the lip, and hence the hidden meaning is 'he does not allow us to kiss his lips.'

گفت دربانم بروب آن خاک در گفتم بچشم
گفتمش ریزم کجا گفتا بسر گفتم بچشم

(*Taraz,e-Yazdi.*)

The doorkeeper told me to sweep the dust of my beloved's door; 'Most willingly,' replied I. I asked him where to throw it; 'On thy head,' replied he; 'Most willingly,' said I." بچشم means 'with the eye, *i.e.* most readily or willingly.' Also it means literally 'in the eye.' The intended meaning, then, is "I asked him where to throw it; 'On the head,' replied he; 'In the eye,' said I." The lover does not only like to throw the dust of the door of his beloved on his own head but even in his eyes.

من ز قاضی یسار میجستم .:. او بزرگی نمود وداد یمین

(*Rashid'oddin.*)

"I wanted the left hand of the Qazi, but he showed his greatness and gave his right hand."

یسار means ‘the left hand’ as well as ‘money’ or ‘wealth.’ The word یمین too, means ‘the right hand’ as well as ‘an oath.’ The desired meaning of the couplet, then, is—

“I wanted the Qazi to give me wealth, but he showed his greatness and gave me an oath, *i.e.* made me to swear.”

شیخ الرئیس بوعلي سینا روزي در بازار نشسته بود
روستائي درگذشت بره بردوش گرفته — حکیم پرسید
که این بره بچند است روستائي گفت بیکدینار بوعلي
گفت بره را اینجا بگذار و برو ساعتي دیگر باز آي تا
بهایش دهم روستائي بوعلي را شناخت گفت تو حکیم
عالمي نداني که بره در مقابل ترازوست تا بها بر
نسنجي بره بخانه نبري بوعلي را از حسن جواب
آن روستائي عجب آمد او را آنچه اضعاف بهاي
بره بود بداد

“Shaikh’orra,is Boo’Ali Sină (Avicenna) was one day sitting in a market, a villager with a lamb on his shoulder passed by him. ‘What is the price of this lamb,’ asked the philosopher. ‘One dinăr,’ replied the villager. ‘Leave the lamb here, go and come back after an hour,’ said Boo’Ali, ‘I shall give its price.’ The villager recognized Boo’Ali and said ‘Thou art a learned philosopher; dost thou not know that the sign Aries is opposite the sign Libra? Thou canst not

carry the lamb home, unless thou givest the price.' Boo'Ali was astonished at getting such a witty reply from that villager and gave him double the price of the lamb." بره means 'a lamb' as well as 'the sign Aries.' In like manner, ترازو means 'a scale' as well as 'the sign Libra.' The villager really intended to say that the scale was near the lamb, Boo 'Ali might weigh it and tell down the price.

157. (2) تضاد * (antithesis) is a figure in which a poet or a prose-writer makes use of two or more contrary terms.

جهانرا بلندي و پستي توئي
ندانم چۀ هرچه هستي توئي

(Ferdowsi).

"Thou art the sublimity and lowness of the world; I do not know what Thou art, whatever exists is Thou."

زیک شاخیم اگر شیرین اگر تلخ
زیک بزمیم اگر هشیار اگر مست

(Mo'tamad.)

"Whether sweet or bitter we belong to one branch; whether sober or drunk we are from one and the same assembly."

---

* Derived from ضد, 'opposite.'

مدت لهو را غمست انجام
بادهٔ نیک را بدست خمار
هر طرب را برابر است کرب
هر یمین را مقابل است یسار

(*Khăqăni.*)

"The time of pleasure ends in sorrow: wine of a good quality brings on crop-sickness of a bad nature. Every pleasure is accompanied with pain: every right hand has its left too."

درشتي و نرمي بهم در بہ است
چون رگ زن کہ جراح و مرهم نہ است

(*Sa'adi.*)

"Severity tempered with lenity is preferred, like the phlebotomist who inflicts a wound and applies a plaster too."

کہ در وصال تو اندہ بود نهیب فراق
کہ در فراق تو شادي بود امید وصال

(*Hakim Qatran.*)

"The dread of separation is painful during the time of union; and the hope of union is pleasurable during the period of separation."

ترا آن بہ کہ روي خود زمشتاقان بپوشاني
کہ شادي جہانداري غم لشکر نمي ارزد

(*Hăfez.*)

"It is better that thou shouldst hide thy face from the lovers; because the pleasure of monarchy is not worth the anxiety of an army."

این مثل براي آن آوردم تابداني كه نوش ناز و نعمت بي نيش آزار و محنت نيست

(*Kăshafi.*)

"I related this tale in order that thou mayst know that the honey of happiness and ease is not without the poison of affliction and trouble."

158. (3) لف و نشر (twisting and dispersing) is a figure in which a poet at first twists, that is to say, mentions conjointly a number of different words or expressions and then disperses and distributes each of them to each of the other number of different words or expressions mentioned in the following verse or verses. If the distribution be made in a regular order the figure is termed لف و نشر مرتب; and if it be without a proper order, it is called لف و نشر مختلف. Out of the following quotations the first three illustrate the figure لف و نشر مرتب and the rest are instances of لف و نشر مختلف

جهان بخشي كه داري وقت جود و حرب و مهر و كين
كف حاتم تن رستم دم عيسي دل حيدر

(*Abd'olwăse.*)

"Thou art a king having in the time of liberality war, kindness, and revenge, the hand of Hatem,

the body of Rostam, the breath of Jesus, and the heart of Haidar."

بروز نبرد آن یل ارجمند
بشمشیر و خنجر بگرز و کمند
برید و درید و شکست و ببست
یلانرا سر و سینه و پا و دست

(*Ferdowsi.*)

" On the day of battle that noble hero cut, tore, broke and bound the head, breast, foot and hand of the warriors by a sword, dagger, mace and noose, respectively."

ز عکس عارض و جعد و بنا گوش و دو چشم تو
دمد لاله چمد سنبل فتد نسرین پرد عبهر

(*Khosrow.*)

" By the reflection of thy cheeks, locks, the lobe of the ear, and the two eyes, the tulip blooms, the hyacinth moves to and fro, the wild-rose bends down and the narcissus flies in the air."

بچین و روم و ترک و هند پیشت بر زمین مالند
جبین فغفور و رخ جیپال و سر خاقان و لب قیصر

(*Abd'olwăse.*)

"Before thee, the Faghfoor of China rubs his forehead on the ground, the Jaypăl of India his face, the Khâqăn of Turkestan his head, and the Cæsar of Rome his lips."

شہ قزل ارسلان کہ دست و دلش
از جہان نام بحر و کان برداشت

(*Moojeero'ddin.*)

"The hand and heart of king Qazal Arsalăn acquired the name of a mine and sea respectively."

159. (4) مراعات النظير (analogy) is a figure in which a poet employs all the correlative terms:—

چندین ہزار تیر معانی ز شست طبع
دادم گشاد و نامد ازان بر نشانہ هیچ

(*Kamăl Esmaeel.*)

"Several thousand arrows of thoughts I discharged from the thumb-stall of my mind, but none of them reached the mark."

اي در مردي چو باز و در کینہ عقاب
عنقا بتکبري و طوطي بخطاب
از بادہ بطي فرست مر قمري را
چون چشم خروس درشبي ہمچو غراب

(*Sorăj'oddin Qomree.*)

"O thou who art like a falcon in manliness, and an eagle in revenge, a phœnix in pride and a parrot in speaking, send a bottle of wine as red as the eye of a cock to Qomree (a turtle-dove) at a night as black (dark) as a raven."

فرزین صفتا کہ مست غمہات شدم
وز اسب پیادۂ جفاہات شدم
از بازي فیل و شاہ چون درماندم
رخ بر رخ او نہادہ و مات شدم

(*Khayyăm.*)

"O thou like Farzeen (the queen at chess), I have been intoxicated by thy sorrows; and from the horse I am reduced into a *piyăda* (the pawn at chess) on account of thy cruelties. When I could not move the elephant and the king, laying the *Rokh* (the rook or castle at chess) opposite to her *Rokh* I have been checkmated."

دو چشم شوخ تو برہم زدہ ختا و ختن
بچین زلف تو ماچین و ہند دادہ خراج

(*Hăfez.*)

"Thy two sprightly eyes have overthrown *Khata* and *Khotan* (names of districts in Tartary); and Barmah and India have given tributes to the curls of thy ringlet."

نگار من کہ بمکتب نرفت و خط ننوشت
بغمزہ مسئلہ آموز صد مدرس شد

(*Hăfez.*)

"My beloved, who neither went to school nor wrote a letter, teaches arguments by her wink to a hundred professors."

160. (5) محتمل الضدين is a figure in which a poet composes verses that are capable of two contrary interpretations:—

اي خواجه ضيا شود ز روي تو ظلم
با طلعت تو عيش نمايد ماتم

(*Rashid'oddin.*)

"O lord, darkness becomes light by thy face; and mourning appears to be pleasure by thy countenance." Or

"O lord, light becomes darkness by thy face; and pleasure appears mourning by thy countenance."

161. (6) سوال و جواب (a dialogue) is a figure in which a poet writes a poem in questions and answers.

يار گفت از ما مكن قطع نظر گفتم بچشم
گفت قطعاً هم مبين سوي دگر گفتم بچشم

(*Halăli.*)

"'Do not turn thy eyes from me,' said the beloved; 'Most willingly,' said I. 'Do not at all look at others,' said she; 'Most willingly,' replied I."

چو زر شدند رزان از چه از نهيب خزان
بكينه گشت خزان با كه با سپاه رزان
بريخت كه گل سوري چه ريخت برگ چرا
ز هجر لاله كجا رفت لاله شد پنهان

(*Farrokhi.*)

"The vines have grown pale; from what? from the dread of Autumn. Autumn has gone to fight; with whom? with the army of vines. It let fall, who? the red rose; what did it let fall? leaves; why? on account of the separation of the tulip: where did the tulip go? it is hid."

162. (7) تجاہل عارف is a figure in which a poet pretends ignorance of a thing or an event which he is fully aware of. The elegy, composed by Kamăl'oddin Esmaeel on the death of his son (*vide* Appendix II., No. VI.) will, we believe, well illustrate the figure :—

163. (8) ارسال المثل is a figure in which a poet contrives to insert in a couplet a well-known proverb or maxim. When two such proverbs are inserted in a couplet the figure is termed ارسال المثلین.

آن دم کہ دل بعشق دهي خوش دمي بود
در کار خیر حاجت ہیچ استخارہ نیست

(*Hăfez.*)

"That moment when thou givest thy heart to love is a happy moment: a good business needs no prognostic."

این تاني از پي تعلیم تست
صبر کن در کار دیر آید درست

(*Roomi.*)

"This delay is for thy instruction: have patience in every business, for he that comes slow comes sure."

اندک اندک بهم شود بسیار

دانه دانه است غلّه در انبار

(*Sa'adi.*)

"Little by little becomes much: grain by grain becomes a quantity of corn in a barn." (Many a little makes a mickle).

164. (9) تجرید is a figure in which a poet, generally in the concluding lines of a *Ghazal*, creates an imaginary person out of himself, and calls him by his own name, considering himself to be quite a different person from him:—

همچو حافظ برغم مدعیان

شعر رندانه گفتنم هوس است

(*Hăfez.*)

"In spite of enemies I desire to write profligate verses like Hăfez."

نشاط قیمت بیگانگی زخلق چه داند

من این معامله دانم که آشنای تو باشم

(*Neshăt.*)

"What can Neshăt know as to the value of being a stranger to the world! I know it, because I am thy friend."

نظیري را بمجلس بردم امروز و غلط کردم
مرا رسوائي عالم ساخت چشم گریه آلودش

(*Nazeeree.*)

"I took Nazeeree to-day to the assembly, but I made a mistake, because his weeping eyes disgraced me in the public."

165. (10) اغراق or مبالغه (hyperbole) is a figure in which a poet or a prose writer strains every nerve of his to give an exaggerated account of a thing or person, which is quite impossible for human understanding to believe:—

بدریا گر زني تیغ بلالک ∴ بماهي گاو گوید کیف حالک

"If thou were to strike thy sharp sword on the sea, the cow will ask the fish 'How dost thou do?'"

According to the belief of the ignorant class of people the earth is supposed to rest on a cow standing on a fish. The poet with this idea in his mind exaggerates the great strength of the person and says that if he were to strike the sea with one blow from his sword, the effect of it will be felt not only by the cow but by the fish too.

گذر ایشان بر دامن کوهي افتاد که قله اش با سبز خنگ فلک عنان در عنان داشتي و کمرش باسطح منطقة البروج رکاب در رکاب داشتي

(*Kăshafi.*)

"They happened to pass by the skirt of a mountain, the peak of which kept rein-in-rein with (*i.e.*, was as high as) the bay horse of the sky, and the middle of which kept stirrup-to-stirrup with the surface of the Zodiac."

شود کوه آهن چو دریای آب
اگر بشنود نام افراسیاب

(*Ferdowsi.*)

"If the mountain of iron were to hear the name of Afrăsiyăb it will be changed into a sea of water (out of fear)."

166. (11) تفسیر (explanation) is a figure in which a poet employs several unconnected terms or expressions that are likely to require explanation, and in the next couplet tries to explain all of them:—

یا بر بندد یا گشاید یا ستاند یا دهد
تاجهان باشد همین مر شاهرا این یاد گار
آنچه بستاند ولایت آنچه بدهد خواسته
آنچه بندد دست دشمن آنچه بگشاید حصار

(*Onsori.*)

"Either he will bind, conquer, or acquire, or give, all this will be remembered of the king as long as the world exists. What he will acquire is dominion, what he will give is riches, what he will bind is the hand of a foe, and what he will conquer is a fortress."

زانم بهمیدهی کہ ترا در خزانہ نیست
یعنی کریم را نبود در خزانہ هیچ

(*Kamăl Esmaeel.*)

"Thou givest me what thy treasury contains not, *i.e.*, 'nothing' which is not found in the treasury of the liberal."

167. (12) استدراک (emendation) is a figure in which a poet first gives the description of a thing or person, but afterwards rejects and changes it in order to intensify it the more:—

تو گفتي کہ الماس مرجان فشاند
چہ مرجان کہ درکین همي جان فشاند

(*Ferdowsi.*)

"Thou wouldst say that the diamond (*i.e.*, sword) poured down coral: what is coral? No, it poured down life in battle."

ساقي بده آن کوزۀ یاقوت روان را
یاقوت چہ باشد بده آن قوت روانرا

(*Sa'adi.*)

"O cup-bearer, give me that bottle of flowing ruby: what is a ruby? No, give me that food of life."

آسماني ني کہ ثابت راي نبود آسمان
آفتابي ني کہ زاید نور نبود آفتاب

(*Anvari.*)

"Thou art the sky, no, the sky is not of steady mind. Thou art the sun, no, the sun's light is not increasing."

168. (13) حسن التعليل is a figure in which a poet assigns a fanciful, though elegant, reason for the description of a thing or person :—

تاچشم تو ریخت خون عشاق
زلف تو گرفت رنگ ماتم

(*Khăqăni.*)

"Since thy eyes shed the blood of lovers, thy ringlet has taken the colour of mourning (*i.e.*, black colour)."

ز بهر آنکه همیگرید ابر بي سببي
همي بخندد برابر لاله و گلذار

(*Onsori.*)

"Because the cloud weeps (*i.e.*, it rains) without any reason, the tulip and the garden laugh at it."

آنزلف مشکبار بران روي چون بهار
گرکوته است کوتهي از وي عجب مدار
شب در بهار روي کند سوي کوتهي
آنزلف چون شب آمده آنروي چون بهار

(*Amir Moezzi.*)

"If that musky ringlet hanging on that spring-like face be short, do not be astonished at its shortness; because night is always short in spring, the ringlet being night, and that face being spring."

لاله کہ بدل گره شدش دود
از آه منست حسرت آلود

(*Khosrow.*)

"The tulip, in whose heart the smoke is formed into a gland, is so grievous on account of my sigh."

*169. (14) مشاکله (conceiving a similar idea) is a figure in which a poet tries to apply the meaning of a term to some other term that can apparently have no connection with it:—

لب سوال سزاوار بخیه بیشتر است

عبث بخرقهٔ خود بخیه میزند درویش

(*Mirza Săeb.*)

"It is the lip of question (spirit of begging) that should rather be stitched up: a darvish stitches his garment in vain."

APPENDIX I.

MALCOLMKHAN'S SYSTEM

OF

PERSIAN ORTHOGRAPHY.

Foreigners and natives of Persia alike complain of the difficulty experienced in the reading and writing of the Persian language. There are three modes of writing this language—*Naskhee*—*Nasta'leeq* and *Shekasta,* the last of which is simply barbarous and intolerable, though mostly used in writing letters and correspondence. This difficulty, however, is now remedied, and the long-felt need of having some new mode of writing and reading characters is supplied at last. His Excellency Mirza Malcolmkhan, the Consul-General of Persia, now residing in London, has revised and reformed the Persian Alphabet and invented a new system of orthography. This new system, to say the least, is highly rational and extremely easy. It is said that it has been approved of by His Majesty the Shah of Persia and the learned men of his kingdom. Nay, it is also reported that a royal mandate has been issued that every correspondence, private or official, should be carried on in these reformed characters and new system of orthography. If this be true, it is expected that in

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no long time all books and manuscripts written in the usual characters will have to undergo a great revolution.

To acquaint our students we have given below a a table containing the reformed letters against each of the usual ones :—

Reformed.	Usual.	Reformed.	Usual.
ا	ا	ذ	ز
٧	ب	ڏ	ژ
پ	پ	سـ	س
٨̈	ت	شـ	ش
ث	ث	صـ	ص
ج	ج	ضـ	ض
چ	چ	ط	ط
ـحـ	ح	ظ	ظ
خ	خ	عـ	ع
>	د	غـ	غ
>̇	ذ	ف	ف
د	ر	ق	ق

Reformed.	Usual.	Reformed.	Usual.
ك	ک	ه	ه
ک	گ	ي	ي
ل	ل	ي	ء = *amza*
م	م	[illegible]	ـِ = *zir*
ن	ن	[illegible]	ـَ = *zabar*
و	و	ـُ	ـُ = *pish*

(*a*) The signs *Madda* (ـٓ) and *Tashdeed* (ـّ) are entirely dispensed with. Two letters are used in their place.

The most remarkable features of these reformed letters are (1) that, unlike the usual characters, they never change their forms in the composition of a word; and (2) that they are never joined to, but are placed by each other while constructing a syllable or a word.

The primitive vowels that are not hitherto written over or below a letter will now be placed wherever required.

The following story is printed in this book, with a view to initiate our students in this new system introduced by His Excellency Mirza Malcolmkhan :—

ياكِي دا اَنْ وُنادا پسادي كُودَن

٧و> پيشِ >انِشمَن > فِدِسِ٨ا>

كِه مَديندا ٨دِ٧ِي٨ي كُن مَكـد

عاقِل شاوُ> دونكـادي ٨عليم

كاد> مُيَثثَد نَ٧و> پيشِ

پِ>د ٧اذ فـدِسِ٨ا> كِه ا ين

عاقِل نَميشاو> و مدا ذيوانه

كاد>

قاطعه

هيچ صايقال نِكو نا>ان> كاد>

الانِي دا كِه ٧> كـه د ٧اشا>

سك ٧>ديايِ ه فـ٨كـانه ٧ِشوي

چون كِه ٨د شد> پالپ> ٨د ٧اشا>

خِد عيسي اكـد ٧ِ مككه دو>

چون ٧ِياي> هنون خد ٧اشا>

The Golestan of Sa'adi and other Persian, Arabic, and Turkish books have been published, copies of which can be had from the Editor of the *Akhtar, Islambool, Constantinople.*

APPENDIX II.

I.

Mosammăt.

ندا نماز کودکی شکوفه از چه پیر شد
نخورده شیر عارضش چرا برنگ شیر شد
گمان برم که همچو من بدام غم اسیر شد
زپا فکنده دلبرش چه خوب دستگیر شد
بلي چندين برند دل ز عاشقان نگارها

درین بهار هرکسی هوای راغ دار دا
بیاد باغ طلعتی خیال باغ دار دا
بر تیره شب ز جام می بکف چراغ داردا
همین دل منست وبس که درد وداغ داردا
جگر چو لاله پر ز خون ز عشق گلعذارها

بهار را چه میکنم چو شد ز بر بهار من
کناره کردم از جهان چو او شد از کنار من
خوشا و خرم آندمی که بود یار یار من
دو زلف مشکبار او بچشم اشکبار من
چو چشمهٔ که اندرو شنا کنند مارها

(*Qă'ăni.*)

II.

Mosammăt.

آمده نوروز هم از بامداد آمدنش فرخ و فرخنده باد
بازجهان خرم وخوب ایستاد مرد زمستان وبهاران بزاد
ابر سیه روبچمن بوي داد
گیتي گردیده دارالقرار

روي گل سرخ بیارا ستند زلفک شمشاد بپیراستند
کبکان بر کوه بتک خاستند. بلبلکان زیر وستا خواستند
فاختگان همبر بنشاستند
ناي زنان برسرشاخ چنار

لاله بشمشاد برآمیختند ژاله بگلزار درآویختند
برسران مشک فرو بیختند وز بر این در فرو ریختند
نقش و تماثیل برانگیختند
ازدل خاک ودورخ کوهسار

(*Manoochehri.*)

III.

Tarji Band.

اي زلف تو هر خمي کمندي چشمت بکرشمه چشم بندي
مخرام بدین صفت مبادا کز چشم بدت رسد گزندي
یا چهره بپوش یا بسوزان . بر روي چون آتشت سپندي
دیوانه عشقت اي پریروي عاقل نشود بهیچ بندي

تلخست دهان عيشم از صبر　　اي تنگ شكر بيار قندي
اي سرو بقامتش چه ماني　　زيباست ولي نه هر بلندي
گريم بامید و دشمنانم　　بر گريه زنند پوستكندي
اي كاش ز دردرآمدي دوست　　تا ديدهٔ دشمنان بكندي
اي آينه ايمني كه ناگاه　　در تو رسد آه دردمندي
يارب چه شدي اگر برحمت　　باري سوِ ما نظر فكندي
يكروز بخوان حديث سعدي　　باشد كه بگيرد از تو پندي
يكچند بخيره عمر بگذشت　　من بعد بر آن سرم كه چندي

بنشينم و صبر پيش گيرم
دنبالهٔ كار خويش گيرم

آوخ كه چو روزگار برگشت　　از من دل و صبر و يار برگشت
برگشتن ما ضرورتي بود　　وان شوخ باختيار برگشت
پرورده بدم بروزگارش　　او نيز چو روزگار برگشت
غم نيز چه بودي ار برفتي　　آن روز كه غمگسار برگشت
رحمت كن اگر شكستهٔ را　　صبر از دل بيقرار برگشت
عذرش بنه ار بزير سنگي　　سركوفتهٔ چو مار برگشت
من ساكن خاك كوي عشقم　　آنكس كه هم از كنار برگشت
زين بحر عميق جان بدربرد　　نتوانم ازين ديار برگشت
بيچارگي است چارهٔ عشق　　داني چكنم چو يار برگشت

بنشينم و صبر پيش گيرم
دنبالهٔ كار خويش گيرم

در پاي تو هر كه سر نينداخت	از روي تو پرده بر نينداخت
در تو نرسيد و بي غلط كرد	آن مرغ كه بال و پر نينداخت
نفزود غم تو روشنائي	آنرا كه چو شمع سر نينداخت
كس با رخ تو نباخت عشقي	تا جان چو پياده در نينداخت
بارت بكشم كه مرد معني	در باخت سرو سپر نينداخت
جان داد و درون بخلق ننمود	خون خورد و سخن بدر نينداخت
روزي گفتم كسي چو من جان	از بهر تو در خطر نينداخت
گفتا نه كه تير چشم مستم	صيد از تو ضعيف تر نينداخت
با آنكه همه نظر در اويم	روزي سوي ما نظر نينداخت
نوميد نيم كه چشم لطفي	بر من افكند و گر نينداخت

بنشينم و صبر پيش گيرم
دنبالهٔ كار خويش گيرم

(*Sa'adi.*)

IV.

Tarji Band.

اي فداي تو هم دل و هم جان	وي نثار رهت هم اين و هم آن
دل فداي تو چون توئي دلبر	جان نثار تو چون توئي جانان
دل رهاندن ز دست تو مشكل	جان فشاندن بپاي تو آسان
راه وصل تو راه پر آسيب	درد عشق تو درد بي درمان
بندگانيم جان و دل بر كف	چشم بر حكم و گوش بر فرمان

گر دل صلح داري اينک دل ورسر جنگ داري اينک جان
دوش ازشور عشق و جذبهٔ شوق هر طرف ميشتافتم حيران
آخر كار شوق ديدارم سوي دير مغان كشيد عنان
چشم بد دور خلوتي ديدم روشن از نور حق نه از نيران
هر طرف ديدم آتشي كانشب ديد در طور موسي عمران
پيري آنجا بآتش افروزي بادب گرد پير مغبچگان
همه سيمين عذار و گل رخسار همه شيرين زبان و تنگ دهان
چنگ و عود و دف و ني و بربط شمع و نقل و مي و گل و ريحان
ساقي ماهروي و مشكين موي مطرب بذله گوي و خوش الحان
مغ و مغزاده موبد و دستور خدمتش را تمام بسته ميان
من شرمنده از مسلماني شدم آنجا بگوشهٔ پنهان
پير پرسيد كيست اين گفتم عاشقي بيقرار و سرگردان
گفت جامي دهيدش از مي ناب گرچه ناخوانده باشد اين مهمان
ساقي آتش پرست و آتش دست ريخت در ساغر آتش سوزان
چون كشيدم نه عقل ماند و نه هوش سوخت هم كفر ازان و هم ايمان
مست افتادم و دران مستي بزباني كه شرح آن نتوان
اين سخن مي شنيدم از اعضا همه حتي الوريد و الشريان

كه يكي هست و هيچ نيست جز او
وحدهٔ لا اله الا هو

از تو ای دوست نگسلم پيوند ور بتيغم برند بند از بند
الحق ارزان بود زما صد جان وز دهان تو نيم شكر خند

اي پدر پند کم ده از عشقم   که نخواهد شد اهل این فرزند
من ره کوي عافیت دانم   چکنم کاو فتاده ام بکمند
پند آنان دهند خلق ایکاش   که ز عشق تو میدهندم بند
در کلیسا بدلبري ترسا   گفتم اي دل بدام تو در بند
ایکه دارد بتار زنارت   بر سر موي من جدا پیوند
ره بوحدت نیافتن تا کي   ننگ تثلیث بر یکي تا چند
نام حق یگانه چون شاید   که اب و ابن و روح قدس نهند
لب شیرین کشود و با منّ گفت   و ز شکرخند ریخت از لب قند
که گر از سر وحدت آگاهي   تهمت کافري بما مپسند
در سه آئینه شاهد ازلي   پرتو از روي تابناک افکند
سه نگردد بریشم ار اورا   پرنیان خواني و حریر و پرند
مادرین گفتگو که از یکسو   شد ز ناقوس این ترانه بلند

که یکي هست وهیچ نیست جزاو
وحدهٔ لا اله الا هو

(*Hatef.*)

V.

Tarkeeb Band.

سحر دیر مغانرا در گشودند   دري از خلد بر کشور گشودند
دري زانده بروي خلق بستند   ز شادي صد در دیگر گشودند
ازان یک فتح باب ابواب رحمت   بروي مسلم و کافر گشودند

بروز نشاء مي لشکر عیش دو صد کشور بیک ساغر گشود ند
پي تقلیل خون میناي مي را رگ اندر جام بي نشتر گشود ند
ساحرگر پرده دلالان افلاک زچهر شاهد خاور گشود ند
بصاحن باغ اطفال ریا حین زهر سو طبلهٔ عنبر گشود ند
وشاقان از بیاض صفاحهٔ روي بقتل عاشقان محضر گشود ند
بهشتي ز آتش نمرود رخسار بر ابراهیم بن آذر گشود ند
گره کرد ند باز از زلف مشکین گره از کارها یکسر گشود ند
بنقش طاس نرادان عشرت زشش جانب در ششدر گشود ند
خطیبان طرب منبر نهادند دبیران فرح دفتر گشود ند
پس انگه هر یکي از خطبهٔ فتح زبان در مدحت داور گشود ند

شجاع السلطنه داراي اعظم
بهادرخان حسن شاه معظم

دگر باره صبا عنبر فشان شد غم از ملک جهان دامن کشان شد
زمین زیب نگارستان چین گشت جهان رشک بهشت جاودان شد
چمن با تازه روئي هم قسم گشت صبا با خوش رکابي همعنان شد
سبک در خواب چشم نرگس مست ز آشامیدن رطل گران شد
مسلسل زلف سنبل عنبرین بوي زمشک افشاني باد وزان شد
نگون بید مولهٔ برلب جوي چو مجنون والهٔ آب روان شد
و یا برفرق عکس خویش درآب ز راه خود پرستي سایه بان شد
بشاخ سرو قمري داستان زن ز طور وجور روز مهرگان شد
ز اوج چرخ و فوج موج باران زمین چون قطره در دریا نهان شد

سحر جانانم بپیمانه دردست تماشا را بطرف بوستان شد
زشکر ریز لعل نوشخندش چمن بنگالهٔ هندوستان شد
زشور انگیز سرو سر بلندش قیام فتنهٔ آخر زمان شد
زهر جانب خرامان نغمه پرداز بمدح خسرو صاحبقران شد
که احسنت ایخداوند ظفرمند
پس از داور خداکیهان خداوند
(*Qă'ăni.*)

VI.

همرهان نازنینم از سفر باز آمدند
بد گمانم تاچرا بی آن پسر باز آمدند
ارمغانی حنظل آوردند و صبر از بهر ما
گرچه خود با تنگها قند و شکر باز آمدند
چون ندیدم در میان کاروان معشوق خویش
گفتم آیا از چه اینها زود تر باز آمدند
شرط همراهی نبدکان سایه پرورد مرا
باز پس ماندند وخود با شوروشر باز آمدند
او مگر از نازکی آهسته تر میراند اسپ
یا خود ایشان از ره دیگر مگر باز آمدند
قرة العین مرا تنها بجا بگذاشتند
در بیابانی و خود با یکدگر باز آمدند

دوستان و یارکان از بهر استقبال او
همچو من برپاي رفتند وبسر باز آمدند

چشم روشن چون ستاره پیش او رفتند باز
جامه بدریده چو صبح اندر سحر باز آمدند

بر نشاط روي او همسایگان کوي او
مطربان رفتند لیکن نوحه گر باز آمدند

آه ازانساعت که همزادان او با چشم تر
بي برادر خون چکان نزد پدر باز آمدند

نازنین خویش را با بار و خر کردم براه
باز ماند آن نازنینم بار و خر باز آمدند

یارب اورا بهرور گردان ز سود آخرت
گر رفیقانش ز دنیا بهرور باز آمدند

(*Kamăl'oddin Esmaeel.*)

THE END

گر بهم بر زده بیني خط من عیب مکن
که مرا ساخت ایام بهم بر زده بود

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